

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **ELEVENTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 215-217

THE CURSE OF THE BLACK SPOT,
THE DOCTOR'S WIFE
AND THE REBEL FLESH/THE ALMOST PEOPLE



BBC

DOCTOR WHO

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THE CURSE OF THE BLACK SPOT

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Welcome

John Nathan-Turner, producer of *Doctor Who* between 1980 and 1989, once compared the series to *The Morecambe and Wise Show* for its pull with actors and celebrities. Like its popular light entertainment BBC stablemate, people were desperate for a part in *Doctor Who*. It had a certain cachet with the audience, with their families and friends – and most of all, because it was fun and wildly different from other work they may routinely have got.

While the presence of Ken Dodd in *Delta and the Bannermen* [1987 – see Volume 43] or Nicholas Parsons in *The Curse of Fenric* [1989 – see Volume 46] may not have pleased some, their performances were pitch-perfect for the stories they appeared in. *Doctor Who* allowed them to show off different facets of their talent that may not have been apparent before.

The three stories featured in this volume of *Doctor Who – The Complete History* continue this tradition of giving actors something completely different

to sink their acting teeth into. There is genuinely no other show like *Doctor Who* on television, and it affords some of our best-known actors the chance to play a role away from the norm of their work.

As Lord Grantham in *Downton Abbey*, Hugh Bonneville became an internationally recognisable actor to millions of viewers. However, in *The Curse of the Black Spot* [see page 6], the audience might have been shocked to see him sporting an impressive beard and running around a pirate ship. Captain Henry Avery is about as far away from being served tea by Carson the butler as it's possible to get – and a role Bonneville relished if his Twitter feed was anything to go by.

Suranne Jones may have found fame as *Coronation Street*'s feisty Karen McDonald and as tough Rachel Bailey, one half of detective duo *Scott and Bailey*, but as Idris in *The Doctor's Wife* [see page 36] she is truly astonishing. One week you're catching villains on the streets of Manchester, the next you're playing the physical embodiment of the soul of a time machine. Only in *Doctor Who*...

And for the guest cast of the *The Rebel Flesh/The Almost People* – Sarah Smart (*At Home with the Braithwaites/Wallander*), Mark Bonnar (*Line of Duty/Catastrophe*) and Raquel Cassidy (*Downton Abbey*) – running around a cold Welsh castle covered in prosthetic Ganger make-up isn't likely to be something they'd do every day.

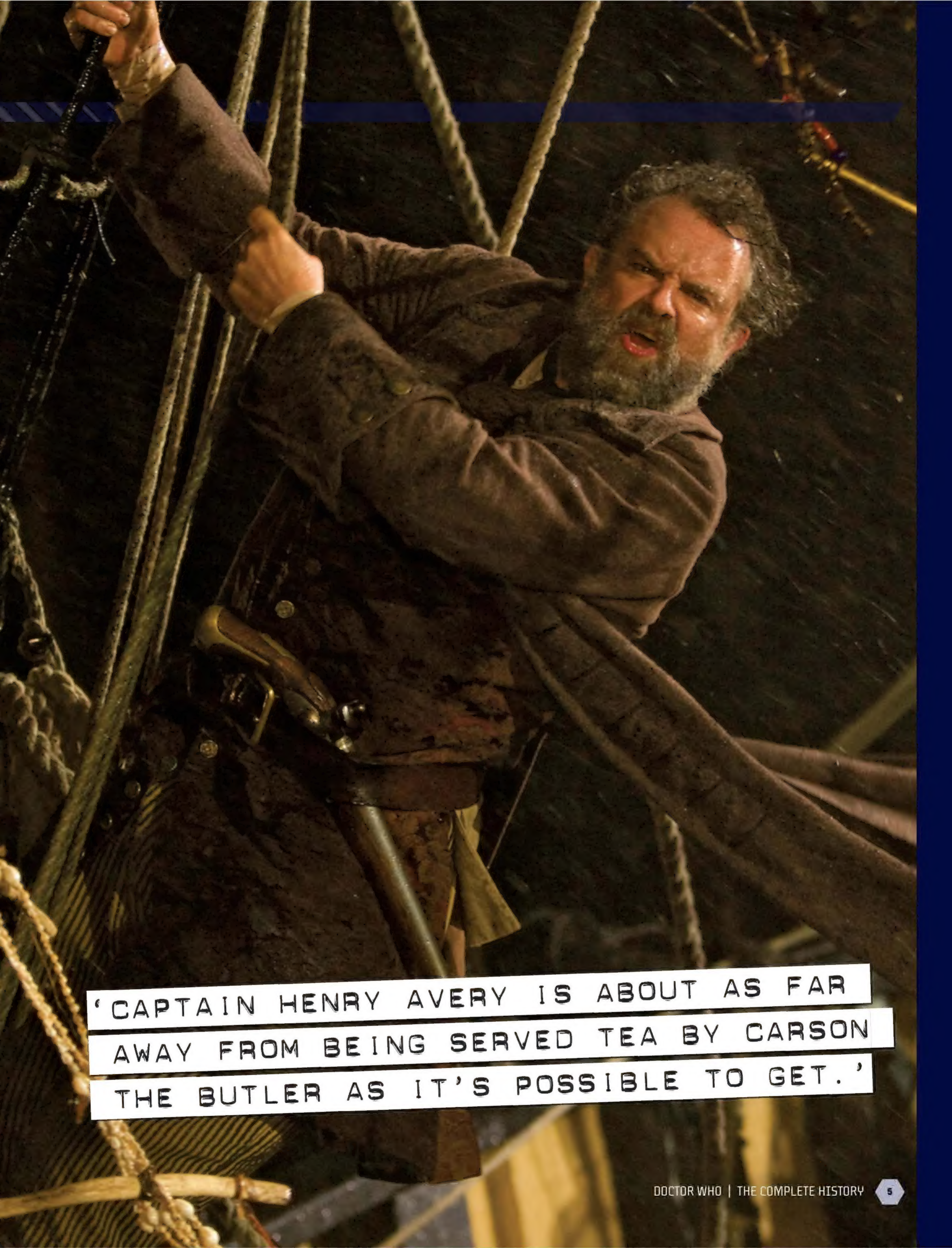
It's the power of *Doctor Who* that not only can it delight its fans, but also the many actors who appear in it.

Mark Wright – Editor

Below:

The Seventh Doctor meets a galactic Tollmaster, (Ken Dodd).



A man with a grey beard and hair, wearing a dark brown coat, is climbing a ship's rigging. He is holding onto several thick ropes. The background is dark and rainy, with raindrops visible in the air. The scene is lit with warm, yellowish light, possibly from a lantern or a low sun.

'CAPTAIN HENRY AVERY IS ABOUT AS FAR
AWAY FROM BEING SERVED TEA BY CARSON
THE BUTLER AS IT'S POSSIBLE TO GET.'



THE CURSE OF THE BLACK SPOT

► STORY 215

Aboard a seventeenth-century pirate ship, Captain Henry Avery and his crew are troubled by a mysterious but beautiful sea creature. The curse of the black spot is causing people to vanish – but to where?



THE CURSE OF THE BLACK SPOT

▶ STORY 215

'AMY POND TRIES TO ENTER INTO THE
BUCCANEERING SPIRIT.'

Introduction

This episode is generally remembered as ‘the pirate one’, but it’s not about piracy and the pirates themselves aren’t especially faithful to that long tradition of fictional marauders. Henry Avery and his crew are on the back foot; instead of asserting themselves as cut-throat adventurers, they are the terrified victims of a mysterious curse. Some of them may be reassuringly cowardly and treacherous, but the captain himself is unexpectedly sentimental and introspective. Despite its title – a homage to the 2003 *Pirates of the Caribbean* movie *The Curse of the Black Pearl* – it isn’t really a swashbuckling adventure.

Instead, it’s a variation on 2005’s *The Empty Child/The Doctor Dances* [see Volume 50]. An artificial intelligence designed to heal the sick has got its wires crossed. In *The Empty Child* it manifested itself as a boy in a gas mask; here it appears as a spooky siren or, as the Doctor puts it, “a stroppy homicidal mermaid”.

Along the way *The Curse of the Black Spot* explicitly borrows from HG Wells’ *The War of the Worlds*, and duplicates (probably unintentionally) elements from several other *Doctor Who* stories. The aliens that brought the malfunctioning medic to Earth, like Wells’ extraterrestrials, died from a simple infection to which they had no immunity. Their spaceship occupies the same space – at some interdimensional remove – as the pirate ship the *Fancy*, just like the hyperspace vessel in *The Stones of Blood* [1978 – see Volume 29]. The journey between pirate ship and spaceship is via a reflective surface, much like the mirrors



between worlds in *Warriors' Gate* [1981 – see Volume 33].

Despite these prevailing influences, Amy Pond does try to enter into the buccaneering spirit. Early on, she grabs a cutlass and swings through the rigging, and the nautical theme lends itself to a queasy nightmare she has in the ship’s hold, that ties into the 2011 series’ story arc. As we move further into the story, she also sells the danger of the curse, by being simultaneously concerned and exasperated when Rory is marked with the black spot. The climax of the story rests on her, as she strives to save her husband against the odds.

Perhaps this story fails to deliver exactly what we might expect from a pirate adventure, but it grapples with concepts that are very much a part of *Doctor Who*, and showcases the exceptional heroism of its lead characters. ■

Above:

The Curse of the Black Spot is a variation on 2005’s *The Empty Child/The Doctor Dances*.

STORY

A group of sailors returns to their becalmed ship. Once aboard, the Boatswain informs Captain Avery that one of the men has cut himself. They hear an unearthly singing and the injured man runs outside and screams. When Avery and the Boatswain emerge the man has vanished, and the hatch to the hold bursts open, revealing the Doctor, Rory and Amy! [1]

The Doctor claims they have come in response to a distress signal but Avery makes him walk the plank. Amy sneaks away and grabs a cutlass before returning to rescue the Doctor. She has a brief swordfight with the pirates. [2] One of them is cut, and Rory also cuts himself – and a black spot appears on their hands. Avery claims it is the demon marking them for death.

The Siren's song begins and Rory and the injured sailor are entranced.

A ghostly woman rises from the ocean [3] and when the sailor touches her, he is vapourised. The Doctor grabs Rory and everyone flees to the ship's hold.

Avery explains that the Siren has been hunting them ever since they were becalmed. The hold is waterlogged and one of the sailors is bitten by a leech. The Siren rises from the water, vapourises him and vanishes.

The Doctor thinks the Siren is using water as a portal and suggests they hide somewhere dry – the armoury. Once inside, they discover a boy in a barrel; he is Avery's son, Toby, who has stowed away. [4] He has a black spot on his hand.

Leaving the others barricaded in the armoury, the Doctor takes Avery to the TARDIS.

The Boatswain thinks that Avery has gone soft and tells Toby that his father is a pirate. [5]

Toby cuts the Boatswain's hand and he is marked for death. The other surviving





sailor, Mulligan, steals the Boatswain's keys and runs.

The Doctor realises the TARDIS is about to dematerialise and he runs outside with Avery before it departs. They return to the deck where Mulligan shoots at them before unlocking the storeroom. Inside, he burns his fingers and becomes the Siren's next victim. [6]

The Doctor realises he was wrong. The Siren doesn't use water as a portal, it uses reflective material. They rush to the armoury in time to prevent the Siren coming for Toby. [7] Then the Doctor and Avery go to the captain's cabin to destroy every mirror and discard all the treasure.

They return to the armoury where Toby asks his father, "What made you turn pirate?" Amy has a vision of a woman with an eyepatch. [8]

A storm breaks. Toby fetches his father's coat - and a crown falls out. The Siren emerges and vapourises him! [9] Rory is thrown overboard and the

Doctor guesses that the only way to save him is to use the Siren. The three of them prick their fingers and reach out to her...

... and wake up in a spaceship caught in a temporal rift. It was the source of the distress call, its crew killed by an airborne virus. The Doctor, Amy and Avery enter a sickbay containing Rory and Avery's crew in stasis along with the TARDIS. [10] The Siren isn't a killer, she's a "virtual doctor".

The Siren allows Amy to take responsibility for Rory. Rory was on the point of death by drowning but he instructs Amy how to save him.

Toby, however, cannot leave as he has typhoid fever, so Avery decides to stay with him. [11]

The Doctor and Amy carry Rory into the TARDIS where Amy successfully resuscitates her husband. [12] Meanwhile, Avery, his son and his crew resume their voyages - but across the stars.

Pre-production

“We just wanted to do *Doctor Who* on the high seas,” explained executive producer Beth Willis on *Doctor Who Confidential* of the choice to do a swashbuckling tale about pirates. Showrunner Steven Moffat felt if *Doctor Who* was going to feature pirates, the tale should milk all the clichés of the audience’s expectations: treasure, a ghost ship, walking the plank, a stowaway in search of adventure, the ominous presence of the black spot, storms at sea, swashbuckling fights with cutlasses, people swinging across a ship’s deck on a rope, a good-hearted pirate, and a mutiny.

Below:
Captain Avery and crew do not welcome you aboard their ship.

This escapade was crafted by Steve Thompson, a new writer for *Doctor Who* who first came to Steven’s attention when he saw a play by Steve which greatly impressed him. Steve had won the Meyer-Whitworth Award for New Writing with his 2004 play *Damages*, and his television work included ITV1’s *Whistleblowers*. When Moffat and Thompson met in 2009, Steve was commissioned for an episode of the forthcoming BBC One drama *Sherlock*, which Moffat was also developing. Following this, Thompson emailed to ask if he might be considered for writing an episode of Moffat’s other series – *Doctor Who* – which he had enjoyed in his childhood.



Thompson heard some good news in early 2010 as his *Sherlock* adventure, *The Blind Banker*, started recording. “On the very first day of shooting, [Steven] emailed me and said, ‘Would you like to do a *Doctor Who* as well?’” recalled the writer in *Doctor Who Magazine*. In March 2010, Moffat gave Thompson a one word brief: ‘Pirates’. The showrunner was insistent that although the story should contain *some* science-fiction elements, the pirates would be real, traditional characters of the seventeenth century.

Pirates and mermaids

Thompson’s research began with his son’s children’s book about pirates, and his plot’s central figure soon emerged as Captain Henry Avery. Born in Devon, Avery was the most notorious pirate in the mid-1690s, operating in the Atlantic and Indian Oceans. Originally a Royal Navy sailor, by the early 1690s Avery was in the illegal slave trade. In May 1694 he took command of a privateer known as the *Fancy* following a mutiny in La Coruña. On the *Fancy*, he attacked other vessels, including the Grand Mughal’s (referred to in the script as the Mogul of India) ship the *Ganj-i-Sawai* in September 1695; this skirmish gave Avery a haul valued at around £600,000 and a heavy price was placed on his head. After sheltering in New Providence, the last recorded trace of him was in Ireland in 1696; it was generally accepted that he’d lived out his retired life under a different name. The fact that Avery seemed to vanish allowed Thompson to write a new history for him.

Another key story element was a Cornish legend which the writer heard about in a pub at Zennor: the Mermaid of Zennor. The story was that a mermaid from Pendour Cove became enchanted with the



singing of young Matthew Trewhella at the local church, and – hiding her tail in a long dress – attended services so she could hear him. Matthew noticed her watching him and fell in love with her. Discovering that the mermaid would die if she left the sea, the young singer became so infatuated that he swore to follow her; he carried her to the cove and took her beneath the sea – never to be seen again. Folklore suggested that Matthew’s singing could still be heard on a fine summer’s evening at Pendour Cove, and a mermaid carving dating over six centuries could be found at St Senara’s Church in Zennor. This tied in with the Greek legend of the Sirens, three seductresses whose music lured sailors on to the dangerous rocks surrounding their island.

In the first draft, the Doctor takes Amy to Cornwall so that she can go on holiday like she did when she was a child; the TARDIS arrives 300 years too early

Above:
The Doctor
meets the
Captain.

Connections: Spot on!

▶ The notion of the black spot was inspired by an ominous pirate tradition created for Robert Louis Stevenson’s 1883 pirate adventure *Treasure Island*; the spot was originally a piece of paper or card, black on one side, placed in the hand of the accused to inform them of their fate.



Connections: An apple a day

► In *Treasure Island*, young protagonist Jim Hawkins hid in an apple barrel aboard the ship *Hispaniola*, echoing Toby Avery's method of secreting himself in the magazine aboard the *Fancy*.



at a time when pirates and smugglers are raiding the coastal villages and Captain Henry Avery is searching for his lost wife, stolen by a strange Siren which is eventually trapped and killed in a Cornish mine. Having established that recording on a ship was possible, the second draft relocated the tale out to sea with the TARDIS landing aboard

Avery's ship, which is then boarded by the militia led by a lieutenant; however, the corrupt lieutenant then aims to recover treasure buried on an island where Rory rescues Amy when she is sucked down into the water. To simplify the script and reduce characters, the militia were dropped for the third draft and the Siren became the interface to an alien sick bay from a spaceship which had crashed next to Avery's ship. Avery's wife was now written out in favour of his son. Because Amy was almost dying in other episodes of the

Below:
Rory is lulled
into a trance.



series, the fourth draft swaps her role with Rory so that she saves him. A storm scene was added to the fifth draft, and with the sixth draft the Siren became mute. Stunt sequences such as Amy's swing across the deck were added in the seventh draft and the final significant change for the eighth draft was that the adventure was now set at night.

High-seas adventure

To aid his writer, Moffat sent him the 2010 Christmas Special script in late spring to give him points of reference. The episode was conceived as Episode 9 – and would officially retain this designation – but by the time production began it was rescheduled to be broadcast third. “We just suddenly worried there was not enough outside and too many torches in the first run of seven,” commented Moffat in *Doctor Who Magazine*. The high-seas adventure would be a fun contrast to the darkness of the first two instalments; in turn, Episode 3 by Neil Gaiman – *The Doctor's Wife* [2011 – see page 36] – would run fourth and Episode 4 by Mark Gatiss – *Night Terrors* [2011 – see Volume 68] – would run ninth.

Designated as production block 4B, *The Curse of the Black Spot* was allocated to Jeremy Webb; a new director to *Doctor Who*, Jeremy was a regular contributor to BBC One's *Merlin* whose earlier television career included directing episodes of *Grange Hill*, *Casualty* and *Moving Wallpaper*.

The shooting script for *Siren* notes a running theme – ‘a solo fiddle plays a haunting tune – a sailor's song’ – in the stage directions from the opening rowboat sequence. Captain Avery is introduced with ‘a grim expressionless face that has witnessed a thousand deaths. Avery has no tears left to cry.’ His crew is made



up of typical pirates with 'headscarves, eye-patches, tattoos, the whole works'; Mulligan is described as 'a weasly (sic), long-haired pirate with tattooed arms', McGrath is 'a big toothless brute with an anchor tattoo on his chest', Dancer is 'a muscular African, tattooed face' while De Florres is 'a dapper pirate, tattooed crucifix on his neck'. Toby is 'a 12-year-old boy... scruffy, dirty, a stowaway... the kid has been locked alone in [the magazine] for weeks. He is sick and pale, a gentle cough.'

The sea siren is described as 'young and INCREDIBLY beautiful. Her skin is like verdigris - like oxidised copper. She wears gossamer robes. She smiles a gentle smile and the inside of her mouth glows gold. And the singing - utterly exquisite.' When Amy approaches the vision, 'Her exquisite face replaced by a screaming mask of hate. Her turquoise glow becomes a red fire. The song becomes a terrifying wail.' When the Siren comes for Toby, the stage directions note, 'Because the victim is a child her body transforms (flash cut) into that of a child. A Child-Siren for a child victim. And in her hands she holds a toy boat that she offers to Toby'; seeing this, the Doctor comments, "Protean energy..." and later

says to Amy of the Siren, "Did you see how it changed its shape to entrap the boy?" Similarly, later in the spaceship laboratory, the Doctor notes to Amy, "A child doctor for children."

When the Doctor is about to walk the plank, the stage directions noted that the pirates were 'rifling the contents of his jacket. Don't care about the sonic screwdriver - all they want is the jammy dodgers.' In the hold, Amy locates a rope to bind Rory's hands and arms after their escape from the Siren, and unties him again after the discovery of Toby. Later in Avery's cabin, a candlestick rolling on a table alerts the Doctor to the fact that the ship is no longer becalmed. When it seems that Amy is not going to be able to resuscitate Rory, the stage directions read 'We begin to think Arthur's about to leave the series.'

The script specifies that the events spanned seven-and-a-half hours over the course of a night; according to the 'Prequel' script this was 1 April 1699. At 19.00, the rowing boat approaches the galleon. McGrath confronted the Siren at 19.18, and the TARDIS crew is discovered at 19.25, being interrogated in Avery's cabin at 19.31. The Doctor walks the plank at 19.40, with the Siren appearing at 19:45. Hiding in the hold, Avery relates the Siren's legend at 20.15 and the group make for the armoury at 20.45, entering the magazine at 21.00. Toby's black spot appears at 21.15, with the Doctor and Avery leaving the room at 21.50 and reaching the TARDIS at 21.55. The Doctor and Avery are forced to leave the time vessel at 22.25, and Mulligan apparently meets his fate at 22.35, with the Doctor and Avery hurrying back to the magazine at

Left:
The Siren
is calling.

Connections: Talking pirate

► The Doctor believes "yo ho ho" was associated with pirates; this refrain from the sea shanty *Derelict or Fifteen Men on the Dead Man's Chest* also featured in Stevenson's *Treasure Island*.





Above:
"Come on up
and see, me
urchins!"

22.51. The Doctor smashes the windows at 22.55 and the group then wait down below, with the Doctor on watch at 23.30. It is midnight when the Doctor discusses Sirius with Avery on deck; the storm hits at 00.20. The Doctor's party is transported to the spaceship at 01.00 and enters the laboratory at 01.25. Rory is revived at 02.00, Avery and his crew depart at 02.15, and the Doctor bids his companions goodnight at 02.30.

To play Captain Avery, the BBC sought actor Hugh Bonneville, riding high on the success of ITV1's *Downton Abbey*. Bonneville's notable television career had included *Mosley*, *The Cazalets*, *Five Days* and *Twenty Twelve*; he had also featured in Big

Finish's *Doctor Who* audio adventure *The Angel of Scutari* recorded in January 2009 and had fond memories of the Jon Pertwee era of *Doctor Who* in the 1970s. The actor selected his costume at Cosprop in London, and the team was careful to avoid giving Avery the same look as Captain

Jack Sparrow in the successful *Pirates of the Caribbean* movies. Bonneville grew a beard especially for the part.

The other notable guest was supermodel Lily Cole, playing the Siren. Cole had attracted media attention since 2003 and was named Model of the Year in 2004, and had recently begun acting with roles in films like *St Trinian's*. "We needed to find an actress who was beautiful, very striking, and had a slightly other-worldly, spooky quality about her," explained Jeremy Webb on *Doctor Who Confidential*, recalling how Cole's name was on the list of casting suggestions. The model/actress thought the role would be fun to play, and could fit in a few day's work around her other commitments (including studying for her finals in History of Art at Cambridge University). Several of the cast had action sequence experience, particularly stunt performer and actor Tony Lucken, who had worked on *Doctor Who* previously from 2005 and who now took on the role of De Florres.

Pirate Queen

The readthrough was conducted on Tuesday 25 January 2011; following recording for the day on *A Good Man Goes to War* [2011 – see Volume 68], Matt Smith, Karen Gillan and Arthur Darvill assembled with the rest of the cast at 8pm in Upper Boat's meeting room. Gillan was particularly pleased with the stage direction for Amy's appearance on the ship's deck ('Amy stands there like a Pirate Queen') while Smith told the writer that he felt that his dialogue captured the Doctor's character perfectly. The shooting script for *Doctor Who 11-2 Episode 9* was then issued on Wednesday 26 January under the title *Siren*, while the shooting schedule supplied to the crew the next day

Connections: The plank

- ▶ The Doctor walks the plank; mutineers aboard ship used this method to dispose of their former officers as early as the 1700s.

Production

As with *Day of the Moon* [2011 - see Volume 66], the insert of the Eye Patch Lady played by Frances Barber was recorded by Julian Simpson at Fillcare in Llantrisant on Thursday 27 January - the final day of Block Four A. Block Four B got underway under Jeremy Webb on Friday 28 January with a recording day of 8am to 7pm. Some of the interior sets for Avery's vessel had been constructed in Studio 5 at Upper Boat, and this set would start the day as the ship's stores. The three regulars were joined by Hugh Bonneville, Oscar Lloyd as Toby and Michael Begley as Mulligan. Lee Ross was not present, and his shots as the Boatswain in the day's scenes were recorded later. The store scenes with the Doctor and Avery following Mulligan's demise were recorded first, after which the set was re-dressed during lunch to become the vessel's magazine.

A cast and crew photograph was taken on the TARDIS set shortly before work resumed at 1pm. In the afternoon and evening, scenes in the magazine were recorded, focusing on dialogue between Avery and his son; care was taken over scheduling because of the working hours restriction on young Oscar Lloyd. Hugh Bonneville was an enthusiastic user of Twitter, and posted various tweets during his time on *Doctor Who*, noting at 9.02am, 'No idea what the weather's like on Earth this day in 2011 because I am elsewhere, IN THE ACTUAL TARDIS ACTUALLY.' News of Hugh's involvement with *Doctor Who* was announced by the BBC during the day, generating media stories such as *Downton Abbey to Doctor Who* in *The Sun*.

Above:
The Doctor enjoys some hospitality - pirate style!

Connections: It's quite clear

► The Doctor comments on Avery "compensating" and referred to Austrian neurologist Sigmund Freud (1856-1939). Freud developed psychoanalysis at the turn of the century.



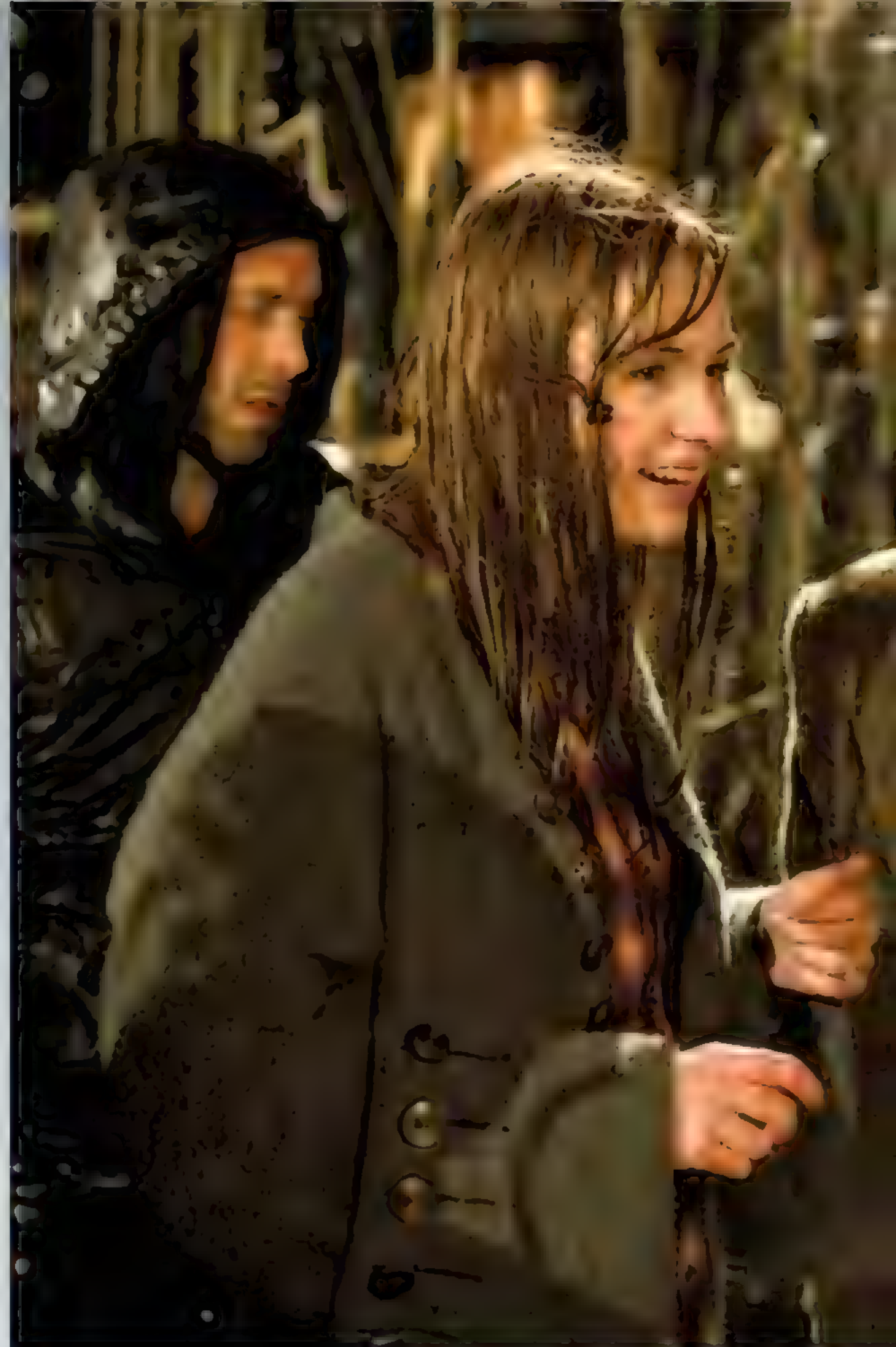
Right:

Soggy but still smiling!

The main location venue for the pirate tale was in Cornwall, a county previously visited by *Doctor Who* film crews for *The Smugglers* [1966 – see Volume 8] and *Colony in Space* [1971 – see Volume 17]. The BBC team would be based at The Cornwall Hotel near St Austell while they recorded aboard the *Phoenix of Dell Quay* which was moored in the harbour of the Georgian port Charlestown. Built in 1929 by Hjerne & Jakobsen in Denmark, the *Phoenix* originally operated as an evangelical mission schooner. Retired after 20 years, she carried cargo and was damaged by fire. In 1974 she was purchased and converted into a twelve-sail brigantine, and acquired in 1988 by Square Sail, the Charlestown-based company which operated a fleet of square riggers on a commercial basis – including hire for use by production companies. In this capacity, the *Phoenix* had featured in *1492: Conquest of Paradise* and television series such as *Hornblower*. The BBC design team started set dressing operations on Monday 31 January, arriving late afternoon to set up the production base

at the Charlestown car park.

Meanwhile, back in Cardiff, a short recording day was scheduled from 8am to 1pm prior to the team's relocation to Cornwall. Recording required only Smith and Bonneville, performing TARDIS scenes as the Doctor and Avery. A coach left Upper Boat at 2pm bound for St Austell, followed by a minibus an hour later; the team had been advised to pack warm clothes and wet weather gear for the night shoots ahead. Down at Charlestown, from 2pm Karen Gillan rehearsed her sword fight sequence with



stunt arranger Crispin Layfield and stunt performer Tony Lucken. The actress was delighted to have the chance to perform some action material.

Connections: Anyone for porridge?

► When the Doctor asks, "Who's been sleeping in my gun room?" this was noted in the script's stage directions as "à la Goldilocks" with reference to the nineteenth-century fairy tale *The Story of the Three Bears* by Robert Southey, in which the ursine residents of a cottage frequently exclaim, "Who's been sleeping in my bed?"



Swashbuckling sequences

Overnight shoots aboard the *Phoenix* were scheduled from 5.30pm to 4.30am. On Tuesday 1 February, the BBC prepared for the first night on the ship, with warnings that although the vessel was permanently moored, its movement in dock could still possibly cause sea-sickness. From 4.30pm, Gillan went through further rehearsals for her swashbuckling action sequence, this time watched by *Doctor Who Confidential*. For additional safety, Steve Kent, Simon Wells and Steve Honan from Commercial & Specialised Diving of Ferndown, Dorset, were on standby in a boat during the shoot, armed with life-jackets should anyone end up in the dockside waters.



Supporting artist Jenny Phillips stood in as the Siren to give eyelines for other cast members; Phillips had been Elisabeth Sladen's stand-in on *The Sarah Jane Adventures* and was also part of the *Doctor Who Live* tour. Production executive Julie Scott arrived on location in the late afternoon, followed by executive producers Piers Wenger and Beth Willis who spoke to the *Confidential* crew; interviews were also taped with Jeremy Webb, while the cast signed autographs for the many local fans.

Fortunately, since the ship was supposed to be becalmed, there was no need for the *Phoenix* to actually put to sea, which saved considerable time in Jeremy's schedule since all scenes barring the rowing boat could be conducted on the dock. To simulate the loneliness of the ocean, it was necessary to obscure Charlestown docks with theatre blacks and layer the area with smoke generated by Real SFX, plus careful backlighting; thankfully conditions were calm and the smoke remained in position.

The rowing boat scene was recorded first; since Tony Lucken was occupied on Gillan's fight rehearsal, he was doubled as De Florres in this sequence by Paul Dawkins, but took over as the pirates climbed aboard the *Phoenix*. McGrath's demise was recorded, followed by the discovery of the TARDIS crew and the Doctor walking the plank... with Amy springing into action and Gillan performing her stunt swings on the rigging. Recording concluded that night with the Doctor and Avery looking up at the stars.

News of the location shoot was carried next morning by *The Sun* (*Yo ho Who! Pirate Amy is a booty*), and the *Daily Mail* (*Get back, ye scurvy dogs! Karen Gillan wields her sword as she gets ready to battle pirates in new Doctor Who scenes*). Amy's swashbuckling routine was the key sequence to be recorded on Wednesday 2, with a ship rocking test conducted at 4.30pm before recording in advance of the following night's storm scenes. Once again, the *Confidential* crew was present to chat to both Gillan and her stunt double Stephanie Carey, who would stand in for the shot of Amy being thrown back across the deck. By now, Gillan's training with a real blunted sword had given her confidence to wield the prop, despite her complete lack of fencing or sword-fighting experience. The stunt featuring Carey was the only element which Gillan had not been allowed to do for safety reasons. Her double was yanked backwards by a jerk wire, landing on the deck and protected by as much padding as could be secreted in her costume.

Next day, press coverage continued from *The Sun* (*Who's taken to the high seas?*) and

Connections: Flag it up

► The Boatswain refers to the *Fancys* sailing under the Jolly Roger, a black flag usually bearing the skull and crossed bones. This was used in the late seventeenth century by pirate ships signalling their intent to attack.



Connections: Hats off

► The Doctor's growing passion for headwear – particularly a fez – introduced in *The Big Bang* [2010 – see Volume 66]

continues here as he acquires a rather fetching pirate hat.

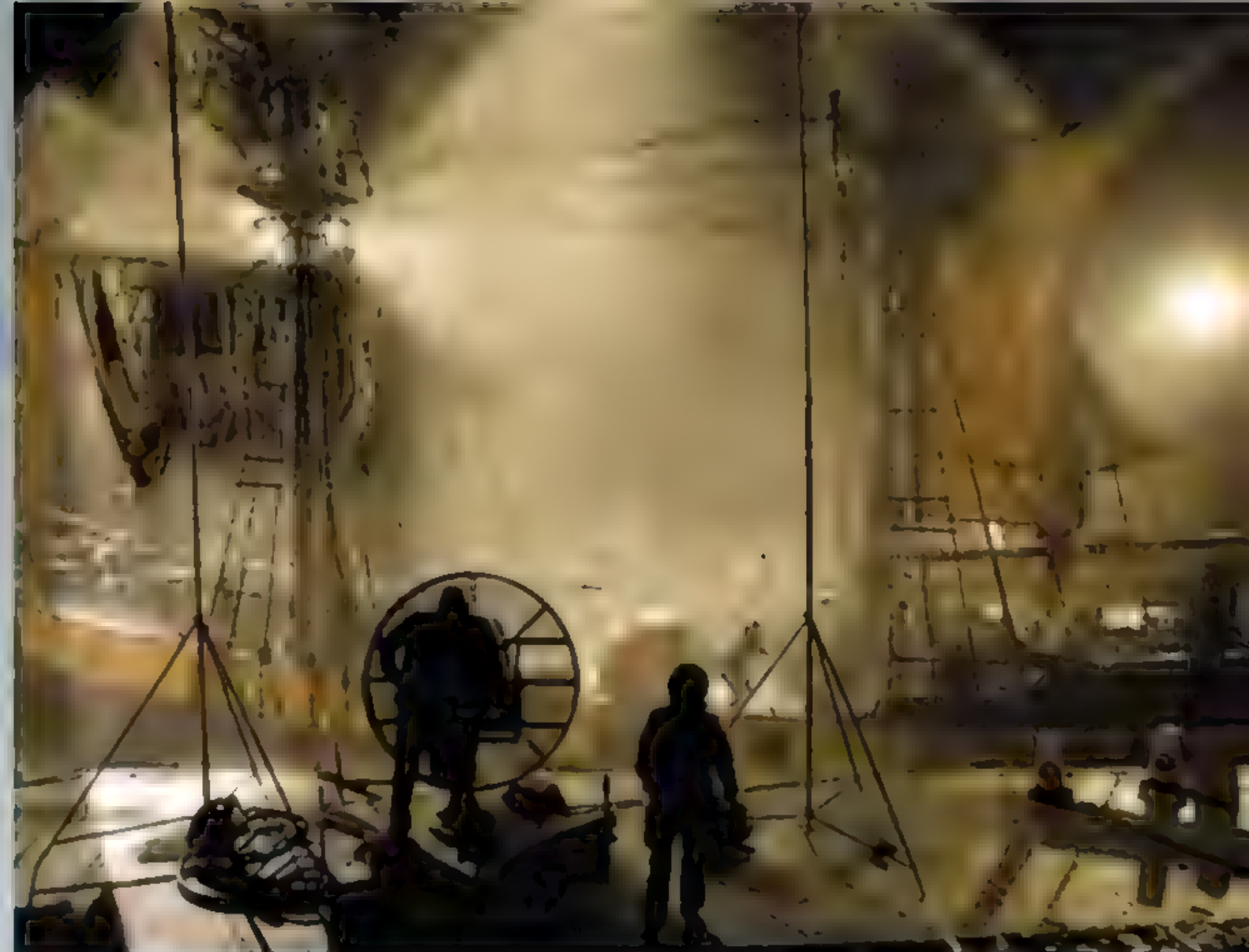


Right:
Well blow me down!

the *Daily Mail* (Karen Gillan takes on a group of pirates as she wields her sword and swings across a ship in new *Doctor Who* scenes). That evening, BBC One South West's local news programme, *Spotlight*, carried a location report from Andrea Ormsby, who spoke to fans and watched the BBC team at work rehearsing scenes before the main shoot.

The final night aboard the *Phoenix* was Thursday 3 February, with the *Confidential* team again in attendance chatting to crew members such as Third Assistant Director Heddi-Joy Taylor-Welch and effects wizard Danny Hargreaves. Elements of Amy's action scene were completed first, after which the rest of the night was devoted to the storm sequence; Crispin Layfield supervised the action elements with Gordon Seed and Tony Lucken acting as stunt doubles for Arthur Darvill and Hugh Bonneville respectively.

Arthur Darvill had been initially disappointed to discover that – unlike Karen Gillan – he would not get to do some stunts such as Rory's fall into the ocean... but then he saw the cold Cornish waters. This stunt saw Tony Lucken, Crispin Layfield and wireman Bob Schofield pushing the yardarm into Gordon... who was effectively blinded by the fake rain. The storm was generated using wind machines and 15,000 litres of water sprayed from a water tanker, with camera and sound equipment carefully protected from the manufactured rain while the cast wore dry suits underneath their costumes. At the height of the storm shoot, a delighted Hugh Bonneville turned to Matt Smith and exclaimed, "I can't believe it. I'm in *Doctor Who*! It's so much fun! I'm a 47-year-old boy!" The noise



of the 'storm' was so great that the team couldn't hear Jeremy Webb calling "cut" at the end of the take.

With work completed, the main bus for Cardiff departed at 5am, followed by the minibus at 3.30pm that afternoon. Chris Young of BBC Radio Cornwall broadcast a report on his set visit that morning, and Steve Thompson had also looked in on his episode's location work.

The Siren

Rewrites for the episode were issued on Saturday 5 February, trimming the scene where the party bolted themselves in below decks; when Rory described the Siren he had added, "And that beautiful flame-red hair." "Er, hello!? What's this?" asked Amy, grabbing her own copper locks. Until now, it had been planned to record bluescreen shots of Lily Cole on flying wires with a second unit on Monday 14 February, but this was now deferred until early March. Having returned to Wales and caught up on sleep, the team's recording at Upper Boat on Saturday was scheduled from 8.30am to 7.30pm. Avery's cabin had been erected in Studio 6, with all the scenes set inside recorded during the day, including the plate shot when the vessel was seen from the spaceship cockpit.

From Thursday 3 to Sunday 6 February, science-fiction magazine *SFX* held a Weekender convention at Camber Sands Holiday Camp in East Sussex. The *SFX* Awards winners were announced on

Saturday 5; Matt Smith was Best Actor, Karen Gillan was Best Actress, and *Doctor Who* was Best TV Show as well as clinching the Sci-Fi Phenomenon Award. Steven Moffat was on hand to accept the accolades.

Work returned to standard hours for the following week at Upper Boat. The hold set had been dressed in Studio 6 for shots of the TARDIS aboard Avery's vessel. The police box was then removed and the area used to represent the ship's 'below decks' area, with the party fleeing from the Siren for the magazine, and the Doctor and Avery heading for the TARDIS. Following this, Gillan went to Bang Post Production for dubbing work on *The Doctor's Wife* and *Night Terrors*. The rest of Monday was spent on the Doctor and Avery pursuing Mulligan, on which Bapty & Co armourer Jon Baker supervised Michael Begley's use of a firearm. Also at Upper Boat was a group of visitors from BBC Worldwide and a team from Roath Lock who discussed the forthcoming move for *Doctor Who* from Upper Boat to the new Cardiff Bay studio premises.

On Tuesday 8 February, BBC Picture Publicity took promotional shots of the regulars and Hugh Bonneville. Back in Studio 6, the Doctor and Avery returning to the magazine was taped, after which the main crew spent the day on the magazine set in Studio 5 recording scenes through to the Doctor's arrival to breathe on Toby's talisman. Assistant production co-ordinator Helen Blyth stood in for Lily Cole, with her hand used as the Siren's in some shots.

A second unit, under director Peter Hoar, recorded a scene with Hugh Bonneville and Oscar Lloyd for *A Good Man Goes to War* during the day, while Hugh Bonneville taped a couple of shots and dialogue for the episode's website

Prequel. To aid the production schedule, a stand-in was sometimes used for Toby to make the best use of Oscar Lloyd's working hours; Lloyd's stand-in was Iwan Davies, who had performed a similar role on *A Christmas Carol* [2010 – see Volume 66]. At the end of the day, Lily Cole arrived for an extensive make-up test session as the green-skinned Siren – a process which would take two hours but resulted in an image which reminded the supermodel of a character from a 1950s horror movie.

Premier PR organised a major publicity day for Wednesday 9, with journalists from *SFX*, *Doctor Who Adventures*, *DVD & Blu-ray Review*, *Total TV Guide*, BBC Interactive, *The Independent*, the Press Association, and the Digital Spy website speaking to cast members; publicity photographs were taken of Lily Cole's Siren, although the model wasn't available for interviews. On Studio 5's hold set, the Siren taking De Florres was completed first (with Lily now present), after which Darvill departed for additional dialogue recording (ADR) work at Bang and the rest of the crew moved

Below:
Nurse Williams
needs a Doctor.



THE CURSE OF THE BLACK SPOT ▶ STORY 215

Right:

A different kind of ship...

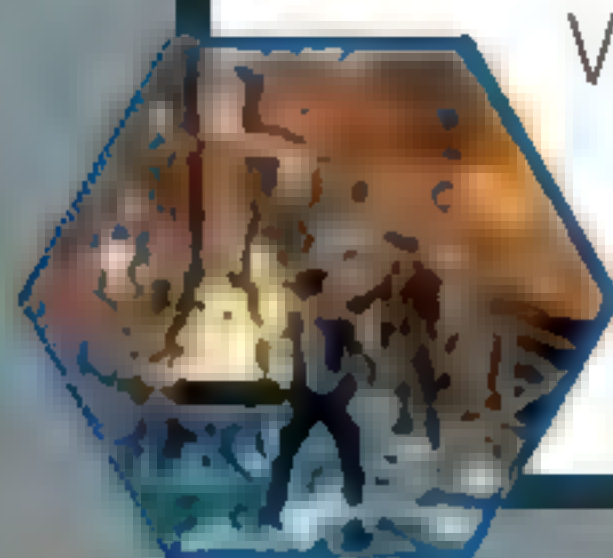
onto the spaceship sets in Studio 6. This covered material in the viewing gallery where the Doctor's party arrived and also the departure of Avery and his crew, with Bethan Kate Harris of Millennium FX supervising the alien pilot corpse (referred to as a Skerth). These last scenes, which did not require the regular cast, were recorded in tandem with the readthrough for *The Girl Who Waited* [2011 – see Volume 69] and *The God Complex* [2011 – see Volume 69], conducted in the meeting room from 5.30pm.

Doctor Who Confidential was back on set on Thursday 10 February, with the alien pilot scene recorded first in Studio 6. The crew then moved onto the alien spaceship laboratory set built adjacent to the TARDIS on Studio 2. Since most of the artists were lying semi-naked on the suspended sick bay beds for three or four hours at a time, the main studio roller shutters were closed to preserve the warmth. Supervising art director Stephen Nicholas demonstrated the set to the *Confidential* crew, and armourer Jon Baker supervised Hugh Bonneville's firing of a reproduction sea service flintlock pistol, while Karen Gillan and Tony Lucken spoke to the BBC Three crew.

Connections: Interior design

▶ While inside the TARDIS with Avery, the Doctor refers to his ship's interior having a kitchen and a choice of bathrooms; a vast 'bathroom' had been seen in *The Invasion of Time* [1978 – see

Volume 28], complete with swimming pool.



Lily Cole's casting was confirmed by a BBC bulletin on Friday 11 February and fuelled stories such as *Sea Lily Cole in Doctor Who in The Sun*. The climactic laboratory scene was completed that day, concurrent with a photocall for *The God Complex* in the meeting room, while set visitors included guests of Steven Moffat. This was Hugh Bonneville's final day on set: 'Thanks to @steven_moffat & the brilliant



#DrWho crew for a fantastic fortnight on the high seas. #BeardGone #ColdFace' he tweeted at 1.54pm.

The production block had two further days recording to be completed. It was known that Karen Gillan would not be available on the afternoon of Monday 14 February because she was attending the *Elle* Style Awards in London that evening. As such, scheduled scenes featured only Michael Begley and Lee Ross, recording first in Studio 5 for material such as Mulligan lighting an old sack in the ship's stores, and then – after the set had been re-dressed as the magazine – to get reaction shots of the two characters for other scenes, and a close-up of the Siren's hand (Helen Blyth again) touching De Florres.

Prequel

Meanwhile, a second unit recorded the burning handkerchief in Studio 6. This team then moved outside Studio 3 to record close-ups of the diadem rolling across the deck and of black spots appearing on various characters' hands. Props supervisor Phil Shellard offered his hand to double for those of De Florres and Avery, while assistant grip Owen Charnley stood in for Rory, Garry Lloyd George's hand became that of Dancer, and visual effects supervisor Tim Barter and Heddi-Joy Taylor-Welch deputised for the Doctor and Amy. The moon reflected in the water was

then recorded by this crew using a water tank in Studio 6, followed by inserts for *The Almost People* [2011 – see page 78] and *A Good Man Goes to War*.

The block's final day was Tuesday 15 and focused on the regular cast alongside another photoshoot for *The God Complex*. Amy's discovery of pirate gear below decks was recorded in Studio 5, after which magazine scenes were completed, such as the Boatswain and Mulligan unbarricading the door, Toby injuring the Boatswain, and Rory disarming the Boatswain's pistol (a deleted scene). The ship's hatch seen on location had been brought into studio to record the discovery of the TARDIS crew in the hold. The team then recorded the remaining TARDIS scenes, with a further pick-up of Rory on the laboratory set. Visiting the studios were guests from *Doctor Who Adventures*, including editor Natalie Barnes and BBC Magazines Managing Director Toni Round, while the *Confidential* crew recorded *A Day in the Life* of producer Marcus Wilson as he checked script changes with Jeremy Webb, saw Siren material assembled, and looked in on climactic scenes in the TARDIS.

Work on *The God Complex* began the following day. Meanwhile, a BBC Interactive

team supervised by Marcus Wilson recorded additional material on the empty ship sets in Studio 5 as background to Avery's narration in the Prequel.

Recording on the pirate episode concluded on Thursday 10 and Friday 11 March with the deferred effects shots featuring Lily Cole's Siren, recorded at Upper Boat while the crews for Blocks Five and Six were out on location. Since Cole was coloured green for her role, the usual green screen background could not be used; instead the colour blue was used. Jeremy Webb helmed a unit recording from 9am to 8pm on Thursday and 8am to 7pm on Friday, with *Confidential* also present. For this session, which included all her floating and flying shots, Lily was suspended on a flying wire and harness.

A Prequel shooting script was issued during the shoot on Block Four A. Running to one minute 29 seconds, this was effectively a voice-over narration of Captain Avery writing his journal aboard his otherwise deserted vessel. This was set shortly before the return of the crew in the rowing boat – eight days after the ship (now named the *Fancy*) had been stranded and giving the date as “April first, Sixteen ninety-nine.”

PRODUCTION

Thu 27 Jan 11 Fillcare, Lanelay Road, Pontyclun, Llantrisant (Eye Patch Woman)

Fri 28 Jan 11 Upper Boat Studios: Studio 5 – Ship's Stores/Magazine

Mon 31 Jan 11 Upper Boat Studios: Studio 1 – The TARDIS

Tue 1 Feb 11 Square Sail, Charlestown Harbour, St Austell, Cornwall (The Ocean/Deck)

Wed 2–Thu 3 Feb 11 Square Sail (Deck)

Sat 5 Feb 11 Upper Boat Studios: Studio 6 – Captain's Cabin

Mon 7 Feb 11 Upper Boat Studios:

Studio 6 – Hold/Below Decks/Outside the Magazine

Tue 8 Feb 11 Upper Boat Studios: Studio 6 – Below Decks/Outside the Magazine; Studio 5 – Magazine

Wed 9 Feb 11 Upper Boat Studios: Studio 5 – Hold; Studio 6 – Spaceship: Viewing Gallery/Cockpit

Thu 10 Feb 11 Upper Boat Studios: Studio 6 – Space Ship: Cockpit;

Studio 2 – Spaceship: Laboratory/Deck

Fri 11 Feb 11 Upper Boat Studios:

Studio 2 – Spaceship: Laboratory

Mon 14 Feb 11 Upper Boat Studios: Studio 5 – Ship's Stores/Magazine/Hold; Studio 6 – Moon reflection in water; Outside Studio 3 – Deck; Studio 2 – Spaceship: Laboratory

Tue 15 Feb 11 Upper Boat Studios: Studio 5 – Below Decks/Magazine/View into Hold; Studio 2 – The TARDIS/Space Ship: Laboratory

Thu 10–Fri 11 Mar 11 Upper Boat Studios: Greenscreen

Post-production

Extensive cuts were made to the episode during editing. As the rowing boat crew climbed up on deck they were to be met by the Boatswain who asked, “No sign?” Mulligan shook his head. “Eight days. Eight nights,” continued the Boatswain, “And not a breath of wind.” When Avery examined the cut to McGrath’s finger, he stated, “There’s nothing we can do.” “Captain, help me,” pleaded McGrath, but when the black spot was revealed, the Captain continued, “You’ve seen the curse before, lads. It’s only a matter of time...” Before McGrath said he had to escape, the Captain repeated his warning: “She’s already here.” When McGrath emerged alone on deck, he was to become pacified, and started to laugh. Bathed in a turquoise light, he smiled, “So beautiful. So beautiful...” as he dropped his pistol and moved across the deck.

Below:
The Doctor
investigates...



After the titles, the scene in Avery’s cabin originally opened with Avery asking, “A signal?” “Sort of,” replied the Doctor, “Sort of a signal. Only not.” After Avery told his crew that the new arrivals deserved their ‘hospitality’, he looked at the Doctor and commented, “The Captain first!” On the plank, after the pirates obliged with their clichéd laugh at the Doctor’s request, the Time Lord said, “Thank you.” Inching along the plank prior to asking about the rest of the crew, the Doctor commented, “Interesting jewellery by the way,” in reference to the mermaid talisman being worn by Avery. Noticing the pentagram daubed on a door, he added, “And you’ve redecorated. Nice.”

Stowaway

When Rory was injured, after Avery explained that the music turned men into fools, the delirious medic told the Doctor, “Great hair. I love that just-slept-on-it look.” Hiding in the hold, when De Florres suggested giving Rory over to the Siren, Amy objected: “I saw him before she did.” After Avery said that they didn’t want the Siren coming after them, the Doctor commented, “Gosh, I love pirates. I mean, apart from the fish smell. Sail the world; be your own boss; no one asking what time you’ll be home. Not much to choose between me and a pirate. Just one tiny difference, really. I never, NEVER abandon my crew.”

Having got Toby out of his hiding place, the stowaway explained to his father, “Took me months to track down your ship. I found you harboured off the coast of



Post-production

Ireland.” After explaining that his mother had died of fever, the boy told Avery, “Next day I came looking for you.” When Avery told the lad that there was a monster aboard, Toby laughed: “Don’t go telling me tales.”

After the Doctor pointed out the ways to the TARDIS kitchen and bathrooms, Avery asked, “How does the magic work?” “I don’t want to sound patronising,” replied the Doctor, “I’m sure that you’re a very bright guy. Good at maps. Great at killing. But you live in a century when modern design means the ducking stool. I’m not going to be able to do five minutes on transdimensional engineering.” Back in the barricaded magazine, when Amy explained to Rory what he had said in his delirious state, she added, “She’s got eyes like crystal pools. I’ve just got a nice jerkin.”

When the noise in the TARDIS grew to a crescendo, the Doctor told Avery, “But then she’s never tried to fly through negative elliptical space... Out! Now! If we leave it will shut the engine down”; this was changed in dubbing. “Or not...” he added once he and the Captain vacated the box and saw it vanish. On entering the

ship’s stores after the demise of Mulligan, the Doctor admitted he was wrong and added, “Call me stupid.” “You’re stupid,” obliged Avery. “Yes I am,” agreed the Time Lord, “Thanks for noticing.” Following this sequence there was a short scene back in the magazine where the Boatswain was cowering, staring at the spot and muttering unintelligible gibberish. Rory took the man’s pistol and emptied out the shot, while Amy comforted Toby who clutched his father’s talisman. Back in the stores, after Avery reminded the Doctor that he had said that curses weren’t real, the Time Lord replied, “And I sneered at your necklace. Sorry. Prejudice of a scientist.” As he and Avery ran to the magazine, the Doctor explained, “Any reflective surface – doesn’t matter how small – the Siren can break through it.” When the pair reached the magazine and Avery indicated that the group would have to hide down below, the Boatswain grimly said, “Six men on a dead man’s chest.” “Going to be a fun evening,” added Rory. In the next scene, set some time later, the Boatswain had been manacled to the bulkhead. The conversation between

Above:
“Ahoy there!”

Avery and his son continued. "You know that she loved you," said the Captain. "She sang to me," said Toby, staring at his black spot, "if ever I was sick. Sat by my bedside for hours. Sang me songs until I fell asleep." Glancing over at the Boatswain, he continued, "He said things about you." "'Things'?" asked his father. "You're a pirate," explained the boy, looking at Avery, "It isn't true. Mam said you were a Captain in the Navy." "Why – so I am," replied his father, taking a deep breath, "So I was. Don't want fairy stories, do you? You need to hear the truth now. I was paid by His Majesty King James [*ie* James II] to burn Spanish ships – loot all the Spanish gold. When I carried his seal in my pocket I was a hero, an officer of the crown." "And what about now?" asked Toby. "I plunder the same ships," admitted Avery, after a pause, "But without the King's approval they say I'm an outlaw." "That's why you couldn't come home?" asked his son, and Avery nodded.

While Amy and Rory tried to make sense of Avery's orders on deck during the storm, the Boatswain remained a prisoner

Below:
Matt Smith calls
for action.



in the magazine. Frantic and wild, he desperately attempted to break the rusty chain with a sword. Eventually it broke, but as he looked at the severed length of chain he saw a perfect reflection which began to glow turquoise...

Pirate spaceship

When the Doctor commented about the spaceship being trapped in a temporal rift, he continued for Avery's benefit, "Ever get stuck on a sand bank?" Avery nodded, and the Doctor explained, "Similar. Well, not really." When Avery remarked that his entire crew was in the laboratory, Amy asked "Why keep them alive?" "Lobsters in a fridge," explained the Doctor, "One big larder stuffed with fresh supplies. Plan your meals in advance." Amy stared at the pirate whom she had wounded earlier on, noting that the cut she had given him had gone. On seeing the TARDIS, the Doctor ran to his ship saying "Baby!" Meanwhile, Avery spoke to Toby: "I thought I'd lost you." Looking at Rory, Amy said, "I thought I'd never see you again." Over at the TARDIS, the Doctor told his ship, "Yep. What they said. Me too." Examining Toby, the Doctor commented, "His body... it's in some kind of stasis. Rory too." After the Doctor deduced the true nature of the Siren, Avery noted, "But the wounds on my crew – they've gone. If she's cured them why can't she just release them?" Peeling off the metallic gauze bandage on one of the pirates, the Doctor saw the answer: "The tattoos. She's trying to cure the tattoos. Like it's a dermatological illness." "What about Rory and Toby?" asked Amy, moving towards her husband. After Avery warned Amy that Rory would die if she removed him, the Doctor told her, "You've got to ask him. Give *him* the choice." As Rory weighed



up his options, he ruminated, “Trapped in a machine. Or drowning. Isn’t there an Option C? Maybe with a cup of tea involved.” “Sorry,” replied Amy. When Rory told Amy that she could perform CPR, he told her, “You’ve seen *me* do it once at the swimming pool.” After Avery stated that he could not return to England, he put his hand on his son’s arm and remarked, “You were right. I can’t give up my treasure.” When Avery confidently announced that he could ‘sail’ the spaceship, the Doctor continued, “As soon as we’re gone – you must take off and close the portal. There’s a whole new ocean out there.” “No charts, I suppose?” asked Avery as he shook hands with the Doctor. “Wouldn’t be so much fun with charts,” smiled the Time Lord, “I wish I could have this moment – seeing it all again for the first time, like you.”

Before the spacecraft got underway, there was originally a voice-over from Avery as he set course for Sirius: “No horizon. Now there are only stars.

Constellations that slowly begin to bend and break... the closer you sail toward them, the more they change. What seemed like one star, suddenly appears as two in orbit.”

During post-production, it was decided that the episode would be retitled *The Curse of the Black Spot* in homage to *The Curse of the Black Pearl*, the 2003 movie which opened the *Pirates of the Caribbean* film series; this was announced in issue 433 of *Doctor Who Magazine* on Thursday 7 April. As the episode was completed, dubbing was used to clarify elements of the Doctor telling Avery about the TARDIS’ operation and his theory about the Siren using water to move around, and also Amy’s comments about feeling that something was staring out at them.

A full 29-cue score composed by Murray Gold was recorded by the BBC National Orchestra of Wales at Cardiff’s Hoddinott Hall on Monday 11 April from 2pm to 9pm. ■

Left:

“Yo ho ho, it’s a pirate’s life for me.”

Below:

Not good parenting.



Publicity

Above:
Eye of the
storm!

- » Syndicated Press Association interviews conducted on set appeared from Tuesday 19 April.
- » The 'prequel' starring Hugh Bonneville was announced on Thursday 28 April and appeared online at 6.45pm on Saturday 30 after broadcast of *Day of the Moon* (2011 – see Volume 66) when two trailers were also made available.
- » On Tuesday 3 May, the *Radio Times* included a feature on the Cornish shoot from Patrick Mulkern entitled *Who ahhhhh!*. Patrick also selected *The Curse of the Black Spot* as *Pick of the Day*.
- » The BBC website released two preview clips (McGrath bearing the black spot and Dancer meeting the Siren) and an interview with Hugh Bonneville entitled *Kindred Spirit* recorded on Wednesday 16 March. The next day, the website offered *Introducing The Curse of the Black Spot* with comments from Steven Moffat and Hugh Bonneville courtesy of *Doctor Who Confidential*. That afternoon, Matt Smith joined Greg James live on BBC

Radio 1 and described the forthcoming pirate tale as “a real romp”.

- » Images of the Siren were issued to the media on Friday 6 May; this fuelled items from the *Daily Mail* (*Femme fatale! First look at Lily Cole in Doctor Who playing an evil fire-conjuring monster who lures men to their doom*), the *Daily Mirror* (*Lily Cole plays an alien in Doctor Who*) and *The Sun* (*Karen is the Doctor's head girl and Cole's a killer creature on Who*).
- » The *Daily Telegraph's* preview from Michael Hogan indicated ‘rather more traditional Timelord territory’ than the previous two weeks. Radio trailers could be heard that evening.
- » Karen Gillan appeared on ITV1's *Paul O'Grady Live*; a clip of Amy in action against the pirates was screened. In *The Independent* on Saturday 7 May, Gerard Gilbert's interview with Karen Gillan appeared under the title *Obsessive fans, short skirts and life with Doctor Who* while shots of the Siren prompted *Lily Cole sexy siren in Doctor Who* from the *Daily Star*.

Broadcast

- ▶ Running later than in previous weeks, *Doctor Who* aired at 6.15pm on Saturday 7 May, closing the gap with *Doctor Who Confidential – Ship Ahoy!* – at 7pm on BBC Three.
- ▶ Broadcast opposite ITV1's *New People Do the Funniest Things*, *The Curse of the Black Spot* comfortably won its slot as the day's second most-watched programme.
- ▶ Following transmission, new items appeared on the BBC website, including a *Ship Tour* from Stephen Nicholas, *Evolution of a Scene 3* which



compared James Iles' storyboards of the Siren's attack to the finished episode, and a new edition of *The Game of Rassilon* with questions posed by Hugh Bonneville. *Ship Ahoy!* was then rerun by BBC Three at 4.25am the next morning.

- ▶ *The Curse of the Black Spot* was repeated on BBC Three at 8pm on Sunday 8 May, followed by a 13-minute edition of *Ship Ahoy!* BBC HD carried the pirate episode at 11.50pm, after which the BBC Three package from earlier in the evening was transmitted again from 4.25am to 5.25am. The same line-up then ran from 7pm to 8pm on Friday 13 May on BBC Three and BBC HD. BBC America released the video *The Supermodel Siren* on Tuesday 10 May, followed up by Episode 3 of its *Exclusive Insider* with comments from Steven Moffat on Thursday 12.

- ▶ "Since the series came back a few years ago, I've been desperate to be in it," Hugh Bonneville had told *Doctor Who Magazine* as he recalled watching the show in his youth. Steven Moffat had been delighted to have him aboard, commenting at the press launch, "We've got Hugh Bonneville turning up in a vast, real beard. It's actually his own beard. How brilliant is that?"

Left:
Pirate Queen
Amy Pond!

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The Curse of the Black Spot	Saturday 7 May 2011	6.15pm-7pm	BBC ONE	44'45"	7.85M (11th)	86

Merchandise



Above:
The *Doctor Who* Series 6 soundtrack CD.

Right (above):
Karen Gillan and Arthur Darvill on the DVD extras.

Right:
The limited edition Silence head slipcase DVD box set.


Music from *The Curse of the Black Spot*, composed by Murray Gold and played by the BBC National Orchestra of Wales, was included on the *Doctor Who* Series 6 soundtrack from Silva Screen. This two-disc set was released in December

2011. Some of these tracks were later included on Silva Screen's *Doctor Who: The TARDIS Edition* in November 2014. In May 2011, a series of merchandise featuring quotes from Amy from *The Curse of the Black Spot* was produced by Half Moon Bay, including: a 'Rubbish Pirates' mug, 'Rubbish Pirates' folder bag, and 'What Kind Of Rubbish Pirates Are You?' T-shirt.

DVD box set

The *Curse of the Black Spot* was included in the *Series 6 – Part 1* release from 2|entertain in July 2011. Later that year, in November 2011, *The Complete Sixth Series* was released. A limited edition version of this DVD box set came with a Silence head slipcase and five 3D art cards. The version available from *play.com* included a free Character Building figure. Versions from some other retailers included a disappearing TARDIS mug. *The Complete Sixth Series* was also available on Blu-ray. Initial copies suffered from an authoring fault



in which the grain (or more accurately digital noise) in the top half of the picture was removed, resulting in a slight but nonetheless noticeable difference in image quality between top and bottom. As a consequence, an exchange programme was set up for people to obtain corrected versions of the six discs, although affected stock was allowed to remain on sale. The faulty versions could be identified by looking at the code on the outer ring around the central hub on the playing sides of the discs, which end with “-B916”, “-B926”, “-B936”, “-B946”, “-B956” and “-B966” respectively. The codes on all six corrected discs end with “-B911”. 



Cast and credits

CAST

Matt Smith	.....	The Doctor
Karen Gillan	.....	Amy Pond
Arthur Darvill	.....	Rory
	with	
Hugh Bonneville	.....	Henry Avery
Oscar Lloyd	.....	Toby Avery
Lee Ross	.....	The Boatswain
Michael Begley	.....	Mulligan
Tony Lucken	.....	De Florres
Chris Jarman	.....	Dancer
Carl McCrystal	.....	McGrath
Lily Cole	.....	The Siren ¹

¹ Billed as Sea Siren in *Radio Times*

UNCREDITED

Paul Dawkins	.....	Double for De Florres
Stephanie Carey	.....	Stunt Double for Amy Pond
Owen Charnley	.....	Hand Double for Rory
Garry Lloyd George	.....	Hand Double for Dancer
Helen Blyth	.....	Hand Double for The Siren
Phill Shellard	.....	Hand Double for De Florres
Iwan Davies	.....	Double for Toby Avery
Gordon Seed	.....	Stunt Double for Rory
Tony Lucken	.....	Stunt Double for Henry Avery
Tim Barter	.....	Hand Double for The Doctor
Heddi-Joy Taylor-Welch	.....	.....
	.....	Hand Double for Amy Pond
Phil Shellard	.....	Hand Double for Henry Avery
Charley Roberts Arnold, Malcolm Bevan, Luke Cecil, Josh Hall, Jeremy Harvey, Claudio Laurini, Mark Nedin, Rufus Nugent, David Hutchings, John Hutch, Craig Evans, Sam Rego, Chris Potter	.....	Bodies
Jenny Phillips	.....	Stand-in for The Siren
Frances Barber	.....	Eye Patch Lady



CREDITS

Written by Steve Thompson
 Produced by Marcus Wilson
 Directed by Jeremy Webb
 [uncredited: Julian Simpson, Marcus Wilson?]
 Stunt Coordinator: Crispin Layfield
 Stunt Performers: Gordon Seed,
 Stephanie Carey [uncredited: Tony Lucken]
 1st Assistant Director: Nick Brown
 [uncredited: Sarah Davies]
 2nd Assistant Director: James DeHaviland
 3rd Assistant Director: Heddi-Joy Taylor-Welch
 Assistant Directors: Janine H Jones, Michael Curtis
 [uncredited: Jenny Morgan]
 Location Manager: Nicky James
 Unit Manager: Rhys Griffiths
 Location Assistant: Geraint Williams
 Production Manager: Steffan Morris
 Production Coordinator: Helen Blyth
 Production Secretary: Scott Handcock
 Production Assistant: Charlie Coombes
 Asst Production Accountant: Rhys Evans
 Script Executive: Lindsey Alford
 Script Editor: Caroline Henry
 Script Supervisor: Caroline Holder

Above:

The pirates' BO is getting to the Doctor.

Camera Operator: Joe Russell
 [uncredited: Balazs Bolygo, Mark Waters²]
 Focus Pullers: Steve Rees, Jonathan Vidgen
 [uncredited: Mani Paliwala-Blaxter²]
 Grip: Gary Norman [uncredited: Cameron Lovegrove, Clive Baldwin, Alex Coverley]
 Camera Assistants: Simon Ridge, Svetlana Miko, Matthew Lepper [uncredited: Katie Kardasz²]
 Assistant Grip: Owen Charnley
 Sound Maintenance Engineers: Jeff Welch, Dafydd Parry
 Gaffer: Mark Hutchings
 Best Boy: Pete Chester
 Electricians: Ben Griffiths, Bob Milton, Stephen Slocombe, Alan Tippetts
 Supervising Art Director: Stephen Nicholas
 Set Decorator: Julian Luxton
 Production Buyer: Ben Morris
 Standby Art Director: Ciaran Thompson
 Assistant Art Director: Jackson Pope
 Concept Artist: Richard Shaun Williams
 Props Master: Paul Aitken
 Props Buyer: Adrian Anscombe
 Prop Chargehand: Rhys Jones
 Standby Props: Phil Shellard, Helen Atherton

Dressing Props: Tom Belton, Kristian Wilsher
 Graphic Artist: Christina Tom
 Draughtsman: Julia Jones
 Design Assistant: Dan Martin
 Petty Cash Buyer: Kate Wilson
 Standby Carpenter: Will Pope
 [uncredited: Gareth Thomas]
 Standby Rigger: Bryan Griffiths
 [uncredited: Dave Mount Stephens, Ian Redmond]
 Store Person: Jayne Davies
 Props Makers: Penny Howarth, Nicholas Robatto, Alan Hardy
 Props Driver: Medard Mankos
 Practical Electrician: Albert James
 Construction Manager: Matthew Hyel-Davies
 Construction Chargehand: Scott Fisher
 Graphics: BBC Wales Graphics
 Assistant Costume Designer: Samantha Keeble
 Costume Supervisor: Heather Leat
 Costume Assistants: Jason Gill, Yasemin Kascioglu, Emma Jones [uncredited: Nicola Rodd]
 Make-up Supervisor: Pam Mullins
 Make-up Artists: Vivienne Simpson, Allison Sing
 [uncredited: Cathy Davies, Victoria Curtis]

Right:
 Amy nurses
 her hubby.





Left:

The Doctor and Avery have a funny feeling they are being watched.

VFX Producer: Beewan Athwal
 Casting Associate: Alice Purser
 Assistant Editor: Becky Trotman
 VFX Editor: Cat Gregory
 Post Production Supervisor: Nerys Davies
 Post Production Coordinator: Marie Brown
 Dubbing Mixer: Tim Ricketts
 Dialogue Editor: Paul McFadden
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt
 Online Editor: Jeremy Lott
 Colourist: Mick Vincent
 Online Conform: Mark Bright
 With thanks to The BBC National Orchestra of Wales
 Conducted and Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott

Production Accountant: Dyfed Thomas
 Sound Recordist: Bryn Thomas
 [uncredited: Gareth Merion Thomas]
 Costume Designer: Barbara Kidd
 Make-up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Simon Reglar
 Production Designer: Michael Pickwood
 Director of Photography: Dale McReady
 [uncredited: Balazs Bolygo, Mark Waters²]
 Associate Producer: Denise Paul
 Line Producer: Diana Barton
 Executive Producers: Steven Moffat,
 Piers Wenger, Beth Willis
 BBC Cymru Wales
 © BBC MMXI

² Prequel only

Profile

HUGH BONNEVILLE

Captain Henry Avery

Born 10 November 1963 as Hugh Richard Bonneville Williams in Blackheath, London to a surgeon father and nurse mother, Bonneville attended Dulwich College Preparatory School then Sherborne School, Dorset, and at 17 joined the National Youth Theatre. After graduating in theology from Corpus Christi College, Cambridge, he trained at London's Webber Douglas Academy. Hugh Williams had been a famous actor of the 1940s, so his namesake performed for almost 10 years as Richard Bonneville. His first professional engagements were in 1986, playing Abram in *Romeo and Juliet* and an officer in *Arms and the Man*.

At the National Theatre, from 1987-90, shows included *Juno and the Paycock* and *She Stoops to Conquer*, while spells at the Mercury Theatre, Colchester in 1988 ranged from *The Taming of the Shrew* to panto *Dick Whittington*. Thrilled to join the Royal Shakespeare Company in 1991, he was Laertes to Kenneth Branagh's *Hamlet*, then took the lead in *The Devil's Disciple* at the NT in 1994. The same year brought *Beautiful Thing* at the Donmar. His final onstage credit as Richard Bonneville came in *My Night with Reg* (1995).

His TV début was in *Chancer* in 1990. He also featured in *Dodgem* (1991) and guested in *The Memoirs of Sherlock Holmes* (1994), *Peak Practice* (1994) and *Between the Lines* (1994) before taking the regular role of Alan Sinclair in *The Vet* (1995). He made

inroads into comedy with *Stalag Luft* (1993) and *Paul Merton: The Series* (1993). His first TV credit as Hugh Bonneville came in an episode of *EastEnders* in 1995. Further TV included *Married for Life* (1996), *Breakout* (1997), *Mosley* (1998) and *Take a Girl Like You* (2000). He took lead roles in sitcoms *Get Well Soon* (1997) and *Holding the Baby* (1997).

Movie appearances included *Frankenstein* (1994) and *Tomorrow Never Dies* (1997) but his turn as nice but dim Bernie in Richard Curtis' comedy hit *Notting Hill* (1999) attracted attention. With the 1999 movie *Mansfield Park*, Bonneville began to carve a niche in period drama. On TV he starred in *Madame Bovary* (2000), in wartime saga *The Cazalets* (2001) and *Daniel Deronda* (2002). Other TV around this time included *Armadillo* (2001) and *Midsomer Murders*, *The Gathering Storm*, *Tipping the Velvet* and *Doctor Zhivago*, all in 2002.

Now leading-man material, Bonneville played Philip Larkin in BBC2 biopic *Love Again* (2003) and was the young John Bayley, husband of Iris Murdoch (Kate Winslet/Judi Dench) in acclaimed BBC film release *Iris* (2002). He was villainous charmer James Lampton in Lynda La Plante's *The Commander* (2003) and took the title role in *Wren: The Man Who Built Britain* (2004). He took lead roles in comedies *The Robinsons* (2005) and *Freezing* (2008/9), and

Right:

Bonneville as Ian Fletcher (with Clare Balding) in hit BBC sitcom *W1A*.

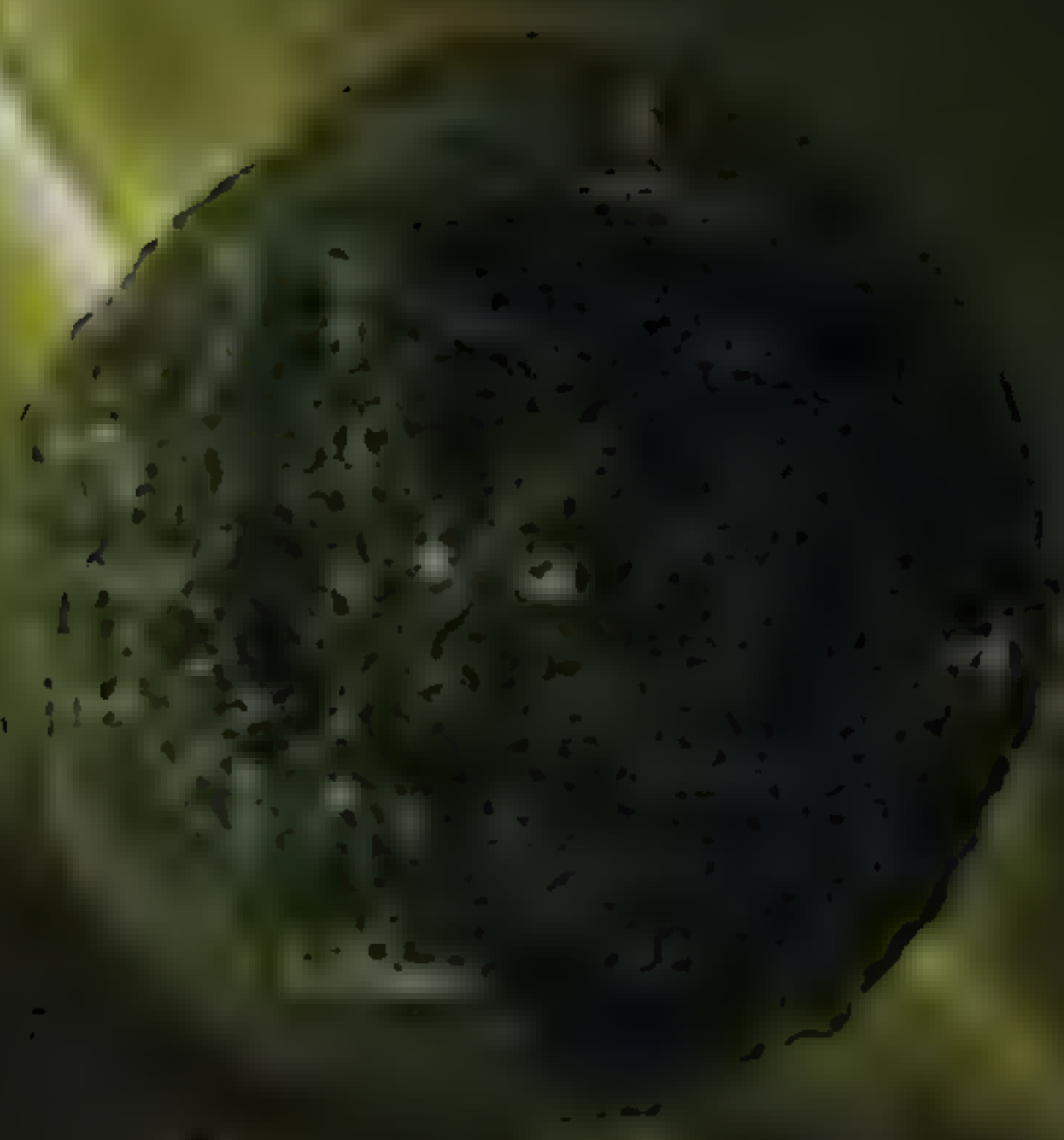


guested in the last-ever *The Vicar of Dibley* (2007). He became an action hero in BBC1 thriller *Five Days* (2007) plus its sequel *Hunter* (2009) as well as action-archaeology series *Bonekickers* (2008). Period fare included BBC4 monologues *The Diary of a Nobody* (2007), time-travelling send-up *Lost in Austen* (2008) and *Miss Austen Regrets* (2008). Further movie appearances included *Conspiracy of Silence* (2003), *Scenes of a Sexual Nature* (2006) and *French Film* (2008). He starred with Maggie Smith in *From Time to Time* (2009), Julian Fellowes' movie adaptation of *The Chimneys of Green Knowe*, and also starred in a radio adaptation of Fellowes' novel *Snobs* (2009).

2010 brought BBC thriller *The Silence*, sitcom *Rev* (2010-14), and *Poirot: Murder on the Orient Express*. It also saw the début of Julian Fellowes' ITV period saga *Downton Abbey* – it would run for six series and air around the world before ending in 2015. Playing Robert Crawley, Earl of Grantham, made Bonneville internationally famous, earning him nominations for Golden Globe, Golden Nymph and Emmy awards.

Outside of *Downton*, Bonneville starred as the put-upon Ian Fletcher in acclaimed sitcom *Twenty Twelve* (2010/11) and its BBC-based follow-up *W1A* (2014/15). Other recent appearances included the title role in BBC Christmas special *Mr Stink* (2012) and as Mr Brown in hit movie *Paddington* (2014). In 2015, he voiced Santa in BBC One's festive adaption of Julia Donaldson's picture book, *Stick Man*.

The Curse of the Black Spot was not his first *Who* appearance, Bonneville having guested in Big Finish's Seventh Doctor audio *The Angel of Scutari* (2009) as Tzar Nicholas I.



THE DOCTOR'S WIFE

▶ STORY 216

The Doctor receives an unexpected message – from a Time Lord! Blasting out of the universe, the TARDIS lands on a strange world where the soul of the Doctor's ship vanishes. But where could it go? And who is Idris?



THE DOCTOR'S WIFE

STORY 216

'THE DOCTOR IS FINALLY
ABLE TO THANK HIS
CONSTANT COMPANION FOR
HIS EXTRAORDINARY LIFE.'

Introduction

Part of the appeal of *Doctor Who*'s very first episode is the stunning reveal of the TARDIS; the moment when teachers Ian and Barbara fall through the doors of an ordinary police box. They instantly find themselves in an impossible space – the beautifully realised interior of a craft that can travel anywhere in time and space.

The TARDIS can do many extraordinary things: when it's working properly, it can blend in with its surroundings; if the doors open in flight, it can shrink itself and its occupants. And yet there was a more fragile side to the Doctor's machine. It may be pretty much indestructible from the outside, but its inner workings were prone to malfunction – a whole area in the control room was turned over to a machine for locating faults. In *The Chase* [1965 – see Volume 5], the Doctor claims that he constructed the TARDIS himself and, before that, in *100,000 BC* [1963 – see

Volume 1], his granddaughter claims she named it.

So, at what point did the TARDIS take on a life of its own, and become something greater than its parts? Even as early as *Inside the Spaceship* [1964 – see Volume 2], we see the TARDIS autonomously warning its crew of impending danger. Recovering from his first regeneration in *The Power of the Daleks* [1966 – see Volume 9], the Doctor says his transformation is “part of the TARDIS”. *Frontier in Space* [1973 – see Volume 19] introduced us to the idea of telepathic circuits, and in *Planet of the Spiders* [1974 – see Volume 21], the Doctor says that the TARDIS took him home after he got lost in the vortex. The TV Movie [1996 – see Volume 47] revealed that the Eye of Harmony, previously described as a collapsed star, was somehow held within the TARDIS.

Over time, the Doctor's ship has become even more extraordinary, powerful and magical. In *The Doctor's Wife*, we finally get to meet the TARDIS in person, after its essence is transplanted into a woman.

This answered many fundamental questions about *Doctor Who*. Why hasn't the TARDIS always been reliable? Why does it always arrive in places where the Doctor is needed? Why has he found it so hard to repair the chameleon circuit?

We learn that the TARDIS is somehow connected to its own personal future, and that it plays a part in shaping the Doctor's destiny. Perhaps the most touching thing about the TARDIS being made into a person, is that the Doctor is finally able to thank his constant companion for his extraordinary life. ■



Left:
The interior
of the First
Doctor's
TARDIS.

STORY

Auntie brings a young woman, Idris, into the hovel she shares with Uncle. Auntie explains that Nephew – an Ood – will drain her body to make room for the soul of a Time Lord. The process begins... [1]

There's a knock on the door of the TARDIS. The Doctor has got mail; a Time Lord psychic container with the mark of the Corsair. [2]

The Doctor sets a course to find him, burning up rooms for enough power to leave the universe. They land and the lights go out. The soul of the TARDIS has vanished!

The Doctor, Amy and Rory emerge into a scrapyard of crashed spaceships. Idris runs up, calls him her "thief" and kisses him. [3]

Uncle and Auntie arrive and say that she is doolally. In answer to a question Rory has yet to ask, Idris tells him that

petrichor means "the smell of dust after rain".

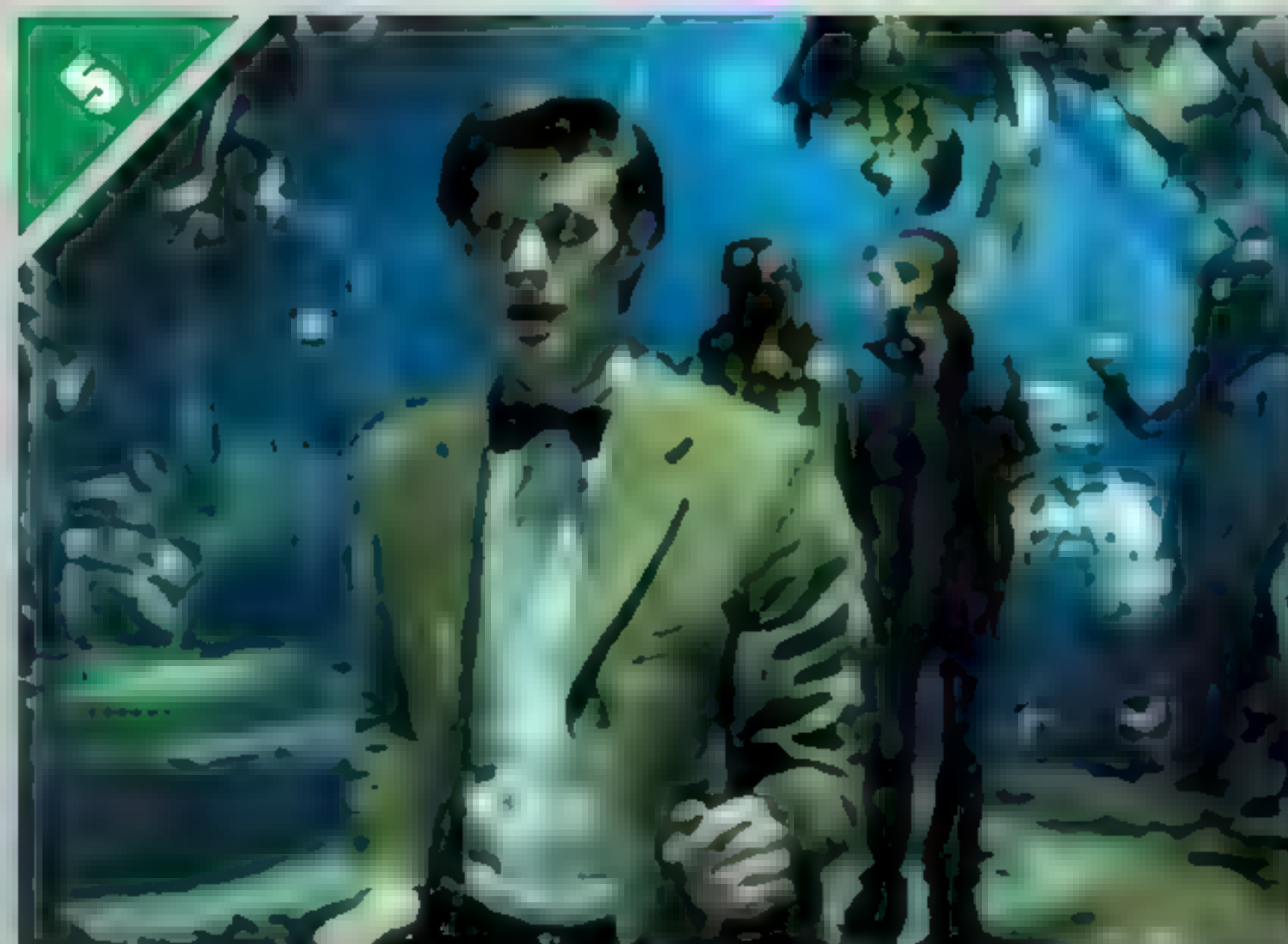
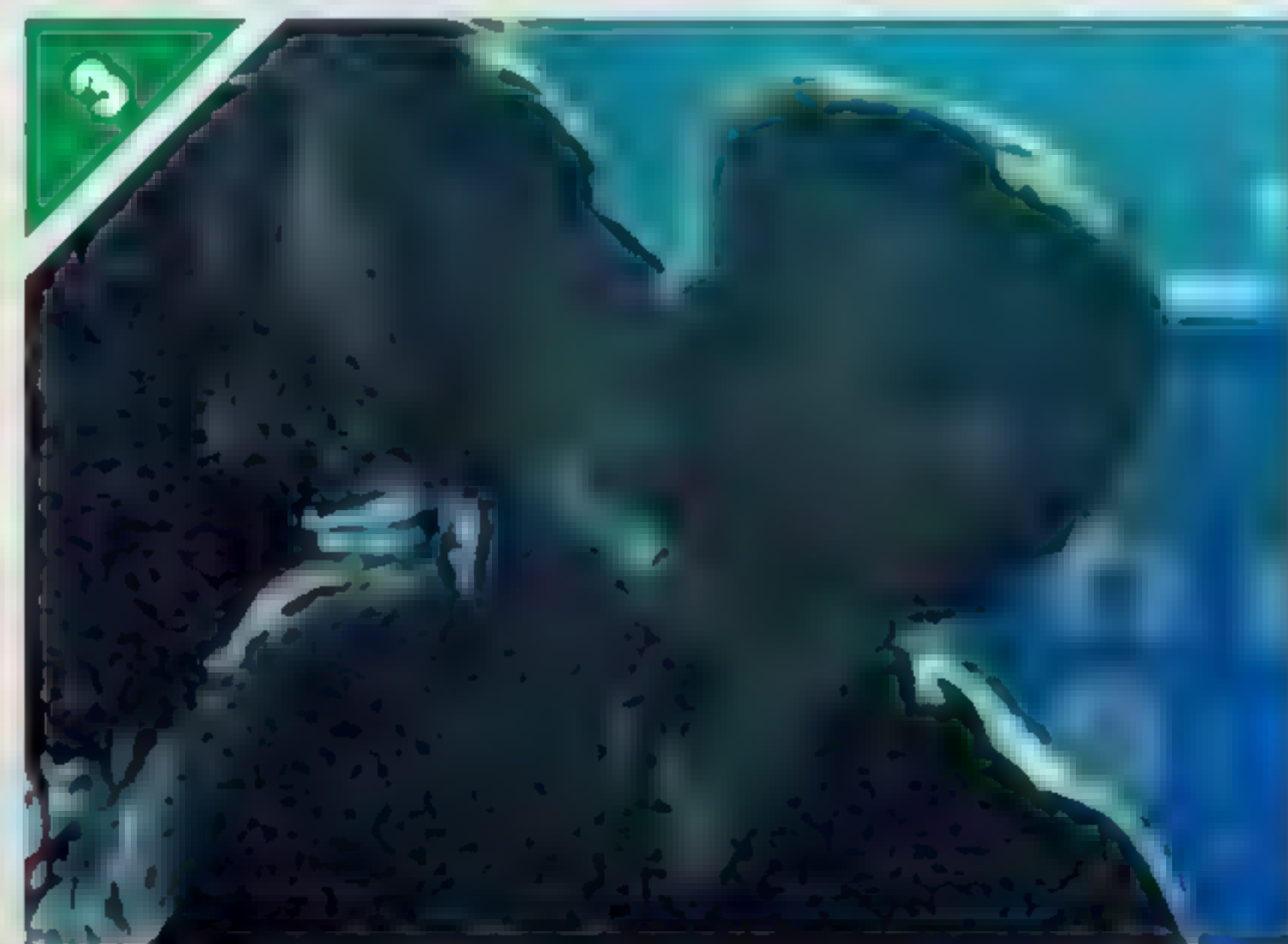
The Doctor uses Nephew's communicator to pick up a signal from the Corsair, but Auntie claims there are just four of them and the House, which is what they call the world.

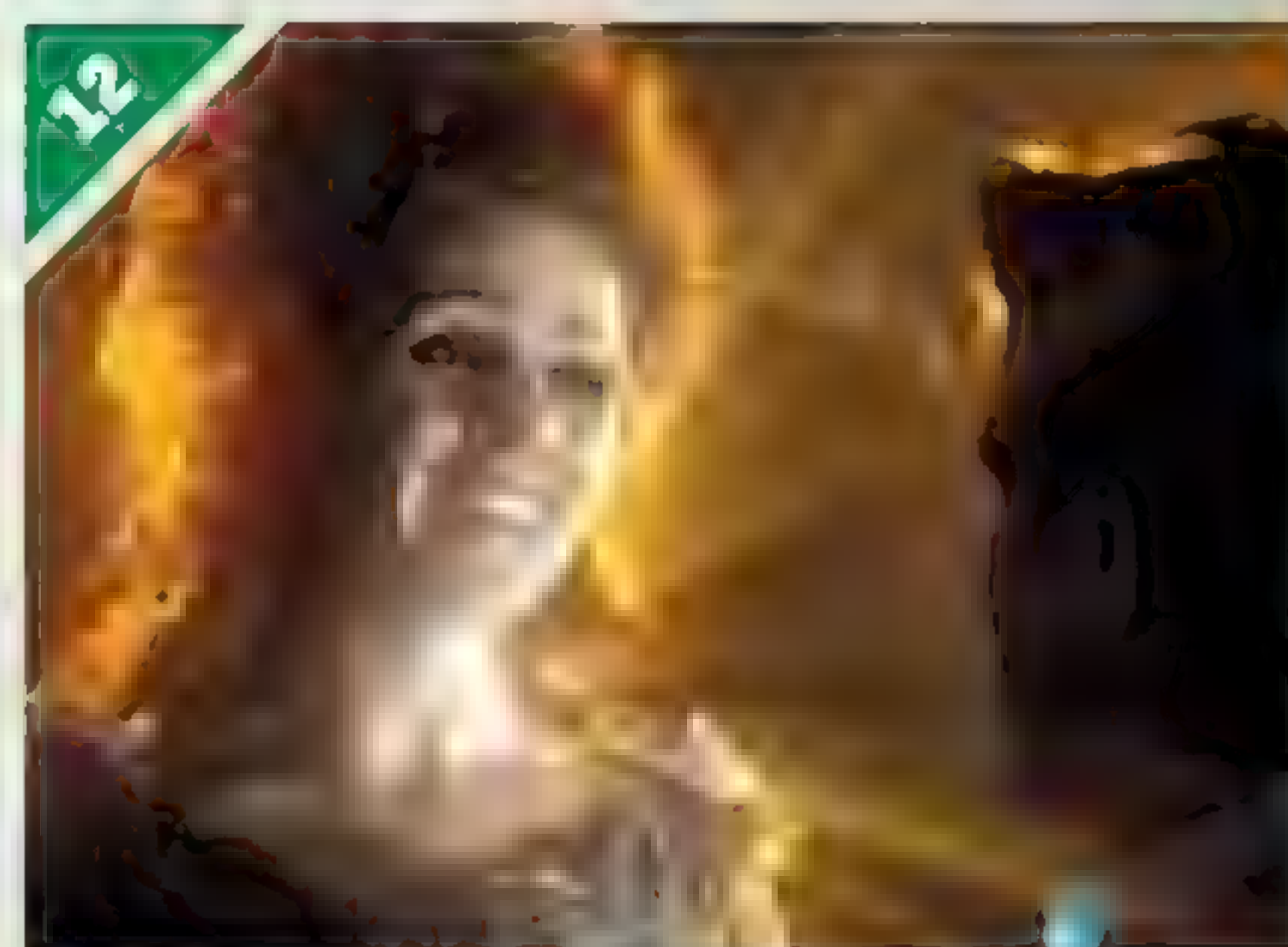
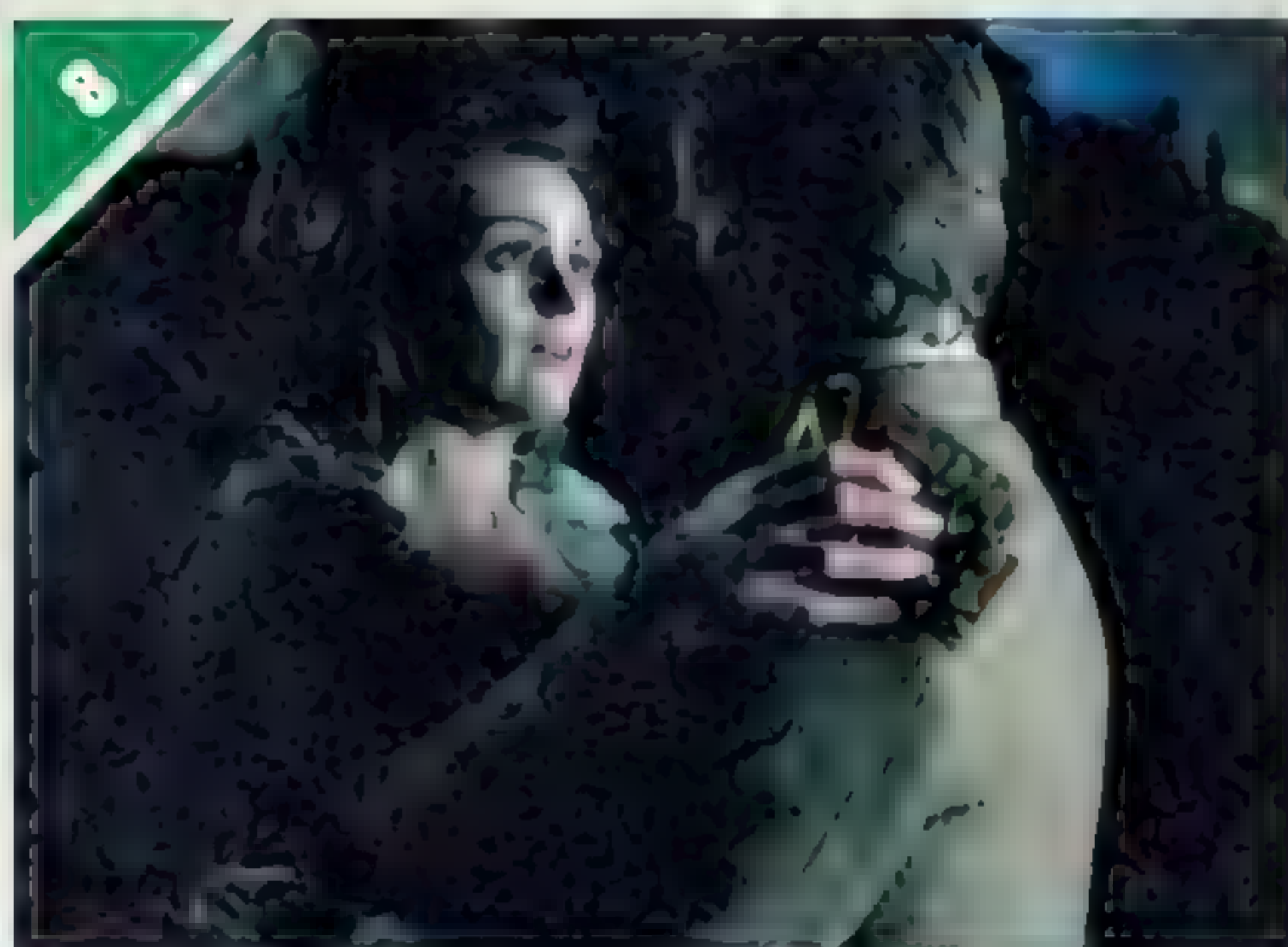
Idris is locked in a cage and calls for her thief, [4] while Uncle and Auntie lead the Doctor and his friends into their hovel. [5]

House welcomes them and explains that it has repaired many travellers that have come through the rift. The Doctor sends Amy to fetch his sonic screwdriver from the TARDIS. Rory follows her into the TARDIS – which the Doctor locks, using his sonic screwdriver.

The Doctor opens a cupboard to find a collection of Time Lord distress signals. [6] House has been luring Time Lords here and using them to repair Uncle and Auntie.

The Doctor goes to see Idris who tells him that she is the TARDIS. He





releases her from the cage and with her prompting realises that House removed the TARDIS's consciousness in order to eat the TARDIS.

He calls Amy to warn her but is too late as the TARDIS is possessed by House and dematerialises. [7] Uncle and Auntie expire. Idris is also dying.

Rory realises why House hasn't just killed them; it wants to be entertained by their suffering.

The Doctor and Idris return to the junkyard to build a working TARDIS out of the wrecks. Idris takes the opportunity to point out that her doors should be pulled while the Doctor points out that she has never been very reliable. "But I always took you where you needed to go", she replies. [8]

In the corridors of the TARDIS Amy and Rory become separated, then Amy sees Rory as a savage, embittered old man. [9]

Idris provides the energy to jump-start the cobbled-together TARDIS [10]

and uses its telepathic circuits to talk to Rory, telling him to go to the old control room. When Amy and Rory reach a locked door, Idris informs them that the pass key is 'petrichor'.

Amy thinks of the smell of dust after rain and the door opens, leading to the old control room.

Rory lowers the 'TARDIS' shields and the Doctor and Idris materialise. [11]

But House is still in control. The Doctor tells House that it will only be able to return through the rift by deleting 30 per cent of the rooms. It attempts to delete the old control room – and the Doctor, Amy, Rory and Idris are deposited back in the new control room.

Idris starts to glow as the TARDIS' consciousness returns to its home, overwhelming House. Idris tells the Doctor, "I love you" and fades away. [12]

Later, the Doctor is alone at the controls of the TARDIS, a boy and his box, off to see the universe.



THE DOCTOR'S WIFE

Pre-production

"There's been quite a lot of love stories in the Doctor's life, but this is the ultimate one," said Steven Moffat on *Doctor Who Confidential*, "this is the woman he'll never leave; this is the big, blue box."

This notable episode was written by a newcomer to the series, but a very established writer: Neil Gaiman. Born in Hampshire in 1960, Gaiman entered the writing world with articles and biographies in the 1980s, but made his mark in comics, contributing to *Marvelman* and then a critically acclaimed revamp of *The Sandman* before working on other existing franchises such as *Batman*. From 1992, he was based in Minneapolis, Minnesota in the United States. His novels included *Stardust* and *Coraline*, while his television credits included BBC2's urban

fantasy serial *Neverwhere* and a script for American sci-fi series *Babylon 5*. Gaiman won numerous awards including the Hugo, Nebula and the Carnegie Medal. Since the age of four, the author had enjoyed *Doctor Who* and had wanted to write an episode; he had previously turned down numerous offers to write licensed *Doctor Who* novels or novellas. However, the series strongly shaped his views, as he explained when he wrote an essay for the series novella *The Eye of the Tyger* by Paul McAuley in August 2003; "the shape of reality – the way I perceive the world – exists only because of *Dr Who* [sic]. Specifically, from *The War Games* in 1969 [see Volume 14], the multipart series that was to be Patrick Troughton's swansong."

When *Doctor Who* returned in 2005, Gaiman received DVDs of the series from fellow writer Jane Goldman. He enjoyed

Above:
The TARDIS...
as we've
never seen
her before!

watching these with his daughter Maddy, and wrote enthusiastically about it in his online journal. By this means he contacted series writer Paul Cornell, who then put him in touch with other series writers, including Steven Moffat. Steven was aware of Gaiman's novel work and had deduced their shared influences from *Doctor Who*.

Speaking at London's Criterion Theatre on Tuesday 2 October 2007, Gaiman commented, "I'd love to do *Doctor Who*. I've had *Doctor Who* episode ideas since I was six!" At this time, rumours about Steven taking over as the series' showrunner from Russell T Davies were rife. On Thursday 27 March 2008, Gaiman had dinner with Moffat in London, having suggested that they meet up during one of his UK trips. The conversation was initially vague, since Moffat's appointment as showrunner had not been formally announced... Eventually, after Gaiman dropped hints about how he *would* like to work on the series, Moffat finally put his cards on the table; interviewed later in *Doctor Who Magazine*, Gaiman recalled Moffat saying, "Oh, **** it. You know I'm going to be running *Doctor Who*, and I know that you want to write an episode, so why don't we just stop dropping mysterious hints at each other?" Thus Moffat told Gaiman about his first script for the new incarnation of the Doctor and Amy Pond.

Back in the US, Gaiman considered different story concepts and decided he wanted to explore the TARDIS with a story akin to Richard Connell's 1924 short story *The Most Dangerous Game*, in which a big game hunter found himself as the quarry of a rival hunter on a remote island. The Doctor would be hunted deep into his own ship, making the TARDIS a dangerous place. However, since the Doctor would probably know everything about his ship, Gaiman considered making the quarry a



companion... or even have the TARDIS possessed. It was the notion of the TARDIS being possessed which suggested that the ship's consciousness might be placed somewhere else.

Gaiman sounded out his notion with fellow *Doctor Who* fan Steve Manfred, who lived nearby in Wisconsin. Being unfamiliar with *Doctor Who* spin-off media, the writer needed to know if turning the TARDIS into a person had been done before. Similar – but not identical – ideas had been explored; a sentient TARDIS in BBC Books' *Alien Bodies* by Lawrence Miles (1997), the Doctor's companion Compassion becoming a TARDIS in BBC Books' *The Shadows of Avalon* by Paul Cornell (2000), a jealous TARDIS manifesting itself as a person in *The Lying Old Witch in the Wardrobe* by Mark Michalowski from Big Finish Production's anthology *Short Trips: Companions* (2003), and the TARDIS creating a holographic projection of itself in the form of the Doctor's old friend Brigadier Lethbridge-Stewart in Big

Above:

The TARDIS is a woman? He's very confused.

Connections: Box clever

▶ The white box containing a Time Lord emergency message had been seen in *The War Games* [1969 – see Volume 14] when the Doctor sent a plea to his own people for help in returning human soldiers to their own time zones. This led to his capture and exile to Earth.



Right:
The missus.

Finish's audio drama *Zagreus* by Alan Barnes and Gary Russell (2003).

In April 2008, Gaiman telephoned Steven Moffat to pitch his story suggestions which the incoming showrunner thought were brilliantly outlandish. It was the story about the TARDIS as a woman which captivated Moffat, as he told *Doctor Who Confidential*: "I always think *Doctor Who's* just a tiny bit more interesting when you get to his hearts... If the TARDIS was a woman, he'd be *very* happy wouldn't he?"

Gaiman was aware that this narrative would be controversial and knew he only had a single opportunity to give the TARDIS 42 minutes of life on screen. The storyline grew from his initial concept as the Doctor talked to the TARDIS, asking why she was unreliable... and understanding how she looked after him. Gaiman knew that the Doctor had often referred to his ship as being alive, calling her "old girl" in numerous stories since *The Time Warrior* [1973/4 – see Volume 20]; he had admitted that he treated the TARDIS as if she was alive in stories such as *The Time Monster* [1972 – see Volume 18] and *Planet of the Spiders* [1974 – see Volume 21].

Gaiman recalled that in *The Brink of Disaster* – the second episode of *Inside the Spaceship* – the Doctor had debated his ship's ability to 'think' with his companions. The story would explore more of the TARDIS interior, returning to the feel of investigating the vessel's corridors in stories like *The Invasion of Time* [1978 – see Volume 28] and *Castrovalva* [1982 – see Volume 34] rather than recent adventures where – apart from glimpsing the wardrobe in *The Christmas*

Connections: Zap!

► The Doctor burns up TARDIS rooms to provide the power to leave the universe. He previously used this method of boosting the TARDIS' drive systems in *Logopolis* [1981 – see Volume 33] and *Castrovalva* [1982 – see Volume 34], in which 25 per cent of the ship was jettisoned to escape Event One.



Invasion [2005 – see Volume 51] – nothing beyond the control room had been seen.

Asteroid junkyard

Gaiman wanted a story that had everything, being scary, funny, sad, and action-packed – while adding to the backstory of the Doctor and his TARDIS. The writer added many elements which he recalled as a fan of the show: the asteroid junkyard was inspired by the London junkyard where the TARDIS was found in the first episode of *100,000 BC* and the boxes containing Time Lord thoughts featured in *The War Games*. Steve Manfred was asked to provide a list of TARDIS controls and components which the author wanted to include; many early drafts featured references to the mercury fluid links introduced in *The Mutants AKA The Daleks* [1963/4 – see Volume 1]. While *The War Games* established that the Doctor had 'borrowed' his TARDIS to explore the universe, and that this was an older model ('museum piece' in *The Claws of Axos* [1971

– see Volume 16] and ‘obsolete’ in *The Deadly Assassin* [1976 – see Volume 26]), Gaiman also wanted to explain why *that* TARDIS had been available to the Doctor... adding to the show’s mythology.

After it was announced in May 2008 that Steven Moffat would take over as showrunner from Russell T Davies, rumours abounded that Neil Gaiman was writing for the series. In his journal entry on Thursday 29 May, Gaiman commented on how he had been bombarded with enquiries about his supposedly forthcoming story, but simply replied, “If it ever gets to the point where I know that I’m actually, definitely, for certain, writing an episode of *Doctor Who*, I’ll post it here.” The writer evaded similar questions on a panel at Comic-Con in San Diego on Friday 25 July. In fact, his first outlines – entitled *The TARDIS Trap* and then *The House of Nothing* – were underway, with his first draft script developed before auditions for the new Doctor in mid-November 2008; as such, this was one of the first stories created in the wake of Moffat writing what became *The Eleventh*

Hour [2010 – see Volume 63]. At this point, Gaiman wrote the Doctor as a non-specific incarnation, but drew upon the portrayals of Tom Baker and Patrick Troughton; he was delighted to see Matt Smith’s successful audition tape.

Rumours of Gaiman’s script (supposedly called *Faces of Dust* and featuring the Ice Warriors) for the 2010 series continued to the point where, on Friday 2 January 2009, he denied these specifics on his blog. Nevertheless, his script continued developing through to February 2009 under the title *Bigger on the Inside*, with Gaiman relishing crafting the story as a two-hander for the Doctor and Amy. After comics and novels, adhering to programme budgets was a new discipline, and early versions were more outlandish, with complicated notions such as protoplasmic tentacles running through the planet where the Doctor found the strange House. House was the villain for the tale – an intelligence which had been the asteroid itself in a bubble universe; it was inspired by Gaiman’s love of disembodied villains like the Intelligence introduced in *The Abominable Snowmen* [1967 – see Volume 11] plus elements of Sir Arthur Conan Doyle’s 1928 science-fiction story *When the World Screamed*, and the work of fellow writer Harlan Ellison. House was a lifeform which grew from a single spore which had fallen into the smaller universe through one of the cracks in time introduced in *The Eleventh Hour*. Landing on the asteroid, it fed and grew on the rift energy, and originally the Doctor looked upon the vast mollusc lifeform

Connections: Changing rooms

► Among the TARDIS rooms jettisoned were the previously unseen scullery and Squash Court 7, along with the swimming pool, first seen in *The Invasion of Time* [1978 – see Volume 28]. This was jettisoned prior to *Paradise Towers* [1987 – see Volume 43], and restored by *The Eleventh Hour* [2010 – see Volume 63], and last referred to in *Amy’s Choice* [2010 – see Volume 64].



Left:

A makeshift TARDIS is ready for its close-up.





Above:
It's a strange
family affair
for Uncle
and Auntie.

through the crust of the asteroid on his arrival. Trapped inside House, Amy told the being that she was good at games and suggested playing Monopoly or Charades, but instead House devised a macabre game of Hide and Seek for her. The notion of a creepy house was later sidelined when Steven Moffat indicated that other planned scripts for the series included similar settings.

The strange 'family' of Auntie, Uncle and Nephew were envisaged as actors wearing

heavy prosthetics to show how they were assembled from different alien races with no remaining individual identity – hence their oblique family names. Nephew was a large, mute henchman composed partially from a hyena, and originally Uncle had acquired the Corsair's tattooed arm (an element inspired by the fact that the Doctor had been seen to have a tattoo in *Spearhead*

Connections: We must feed

- The Ood were introduced in *The Impossible Planet/The Satan Pit* [2006 – see Volume 53]. The slave race returned in *Planet of the Ood* [2008 – see Volume 58] and also featured in *Face the Raven* (2015).



from Space [1970 – see Volume 15]).

Unlike the 'family', Idris was a new arrival, a whole being with a name who had been sucked through the crack in time and held prisoner. The name Idris came from Neil's list of interesting Welsh names and sounded a bit like 'TARDIS'. In the early drafts, Idris did not become the TARDIS until around halfway through; prior to this, Nephew climbed on to the police box roof and used a complex hose-like device to suck the vessel's matrix out through the light, implanting it into Idris. In her delirious state, Idris spouted dialogue from *Inside the Spaceship* about the TARDIS being a living, thinking machine. When Idris likened the Doctor's companions to 'pets', the only one she knew the name of was Leela – the Sevateem warrior who accompanied the Doctor's fourth incarnation from *The Face of Evil* [1977 – see Volume 26] to *The Invasion of Time*. In most drafts, the tale ended with the Doctor burying Idris' body and an implication that House had survived.

Control rooms

The Doctor's piloting of a TARDIS console was drawn from *Inferno* [1970 – see Volume 16] in which the six-sided control unit had been transported to a parallel Earth. Gaiman recalled the opening of *The Masque of Mandragora* [1976 – see Volume 25] in which the Doctor and Sarah Jane Smith found an old TARDIS control room while wandering the ship's corridors; the writer had heard that a new TARDIS control room would be created for the Eleventh Doctor, and felt that the existing one would fit his idea for a homage to the earlier tale. As such, he asked the production team to retain the old control room set at Upper

Boat. This fuelled a notion that Amy could enter the old control room when she entered the TARDIS via its back door. Neil Gaiman hoped to include a sequence with Nephew chasing Amy through the TARDIS swimming pool akin to *The Invasion of Time*, when the Doctor's party was pursued by Sontarans. This was a plot point in the defeat of House; the Doctor deleted the pool at the start of the adventure to generate energy in order to enter the bubble universe. On seeing the wet, bedraggled Amy, this would alert the Doctor to the fact that House had been creating new rooms and burning up energy... prompting a way to prevent House entering the real universe. Later on, Gaiman was informed that this sequence had to be dropped. "It got nixed because Karen can't swim – that's what I was told initially," the writer told *Doctor Who Magazine*.

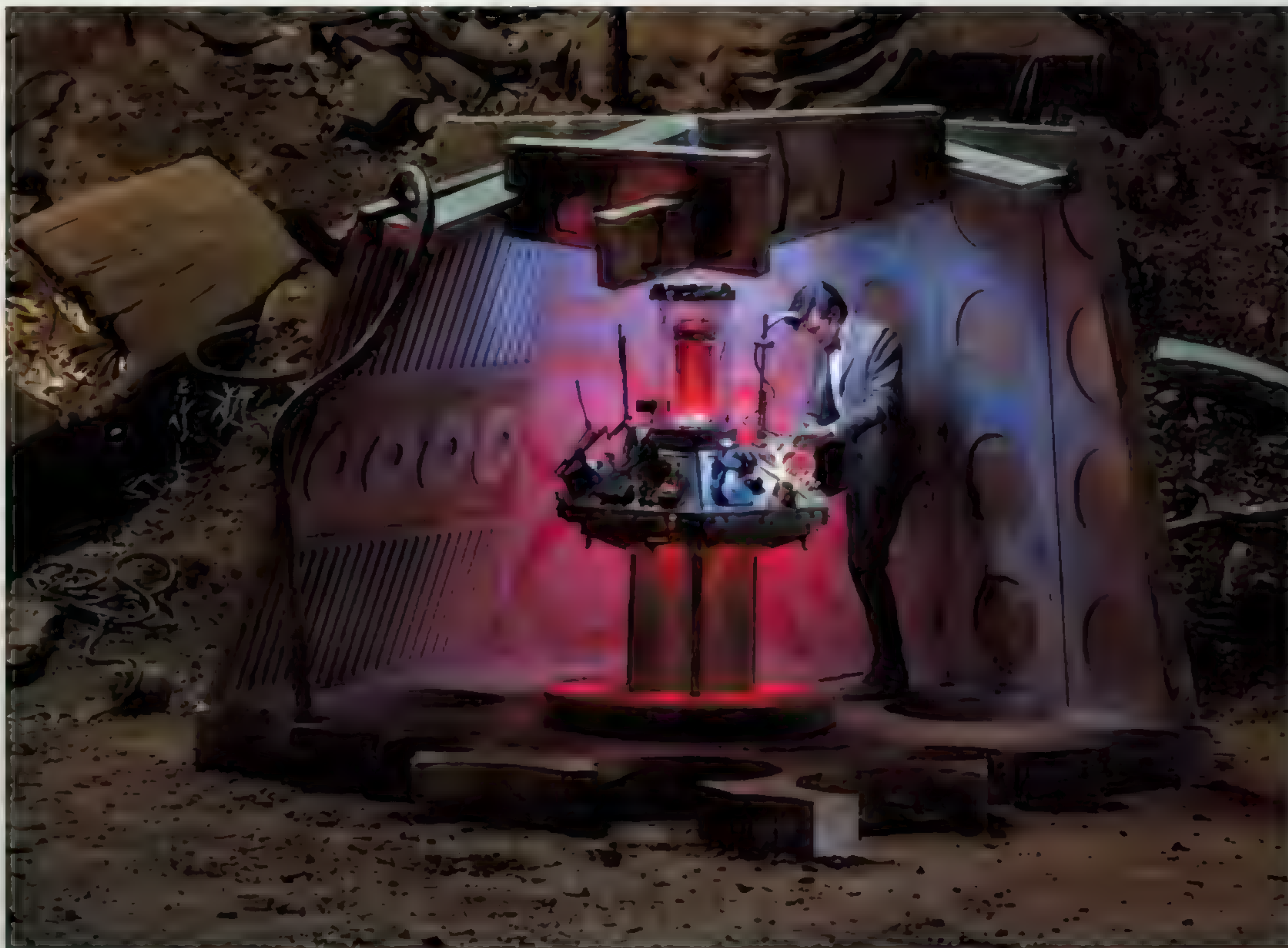
Originally, House removed the lock on the TARDIS door which prevented the Doctor from rescuing Amy. In early drafts, House had consumed dozens of Time Lords and other time-travelling races, with Amy finding a Dalek sucker arm in the junkyard. The production office wanted the number of Time Lords and TARDISEs that House had destroyed to rise considerably. A new Time Lord friend of the Doctor's was referred to as the Corsair (with the detail of the relationship being diminished with each draft), but it did suggest that Time Lords could regenerate as either male or female; Gaiman had always seen the issue of gender as more flexible with Time Lords and Ladies.

Connections: Fuel stop

► In House's bubble universe, the TARDIS refuels from rift energy. The ship previously refuelled via this method when it landed over the Rift in Cardiff bay in *Boom Town* [2005 – see Volume 50], and again for a brief pit stop in *Utopia* [2007 – see Volume 56].

Below:
Who are you?





Right:
Beware
used TARDIS
salesmen.

Early on, Steven Moffat indicated that while he loved the script, he was concerned about its intensive CGI and prosthetic requirements. Auntie and Uncle would become actors with minor rather than full prosthetic additions, while for Nephew Gaiman was asked to select a pre-existing alien. He chose the Ood, the servile alien race developed by Russell T Davies for *The Impossible Planet/The Satan Pit* [2006 – see Volume 53].

Much of the writing of the script was undertaken over three weeks from late March 2009, based on notes which Gaiman had made on the flight back from the UK where he had been attending his father's memorial service. In early drafts, it was quite some way into the episode before Idris received the spirit of the TARDIS, and Steven Moffat suggested that this – the point of the episode –

should be established in the pre-credits. Another early sequence featured the Doctor discovering that the keyhole of the TARDIS had vanished and telephoning Amy inside his ship to ask what she had done with it. Other versions of the script featured a sequence where House played with Rory's mind, conjuring up an image of Amy advancing on him with a knife. In the earliest drafts, House also sang a lot, including a rendition of the 1916 song *If You Were the Only Girl (in the World)*, which it crooned to Amy. Recalling the secondary control room seen in stories such as *The Masque of Mandragora* and also the comments about the TARDIS 'desktop' settings in the 2007 *Children in Need* charity mini-episode *Time Crash*, Gaiman opted to use the notion of different control rooms being seen in his script. The script for *The Eleventh Hour* inspired both the Doctor's

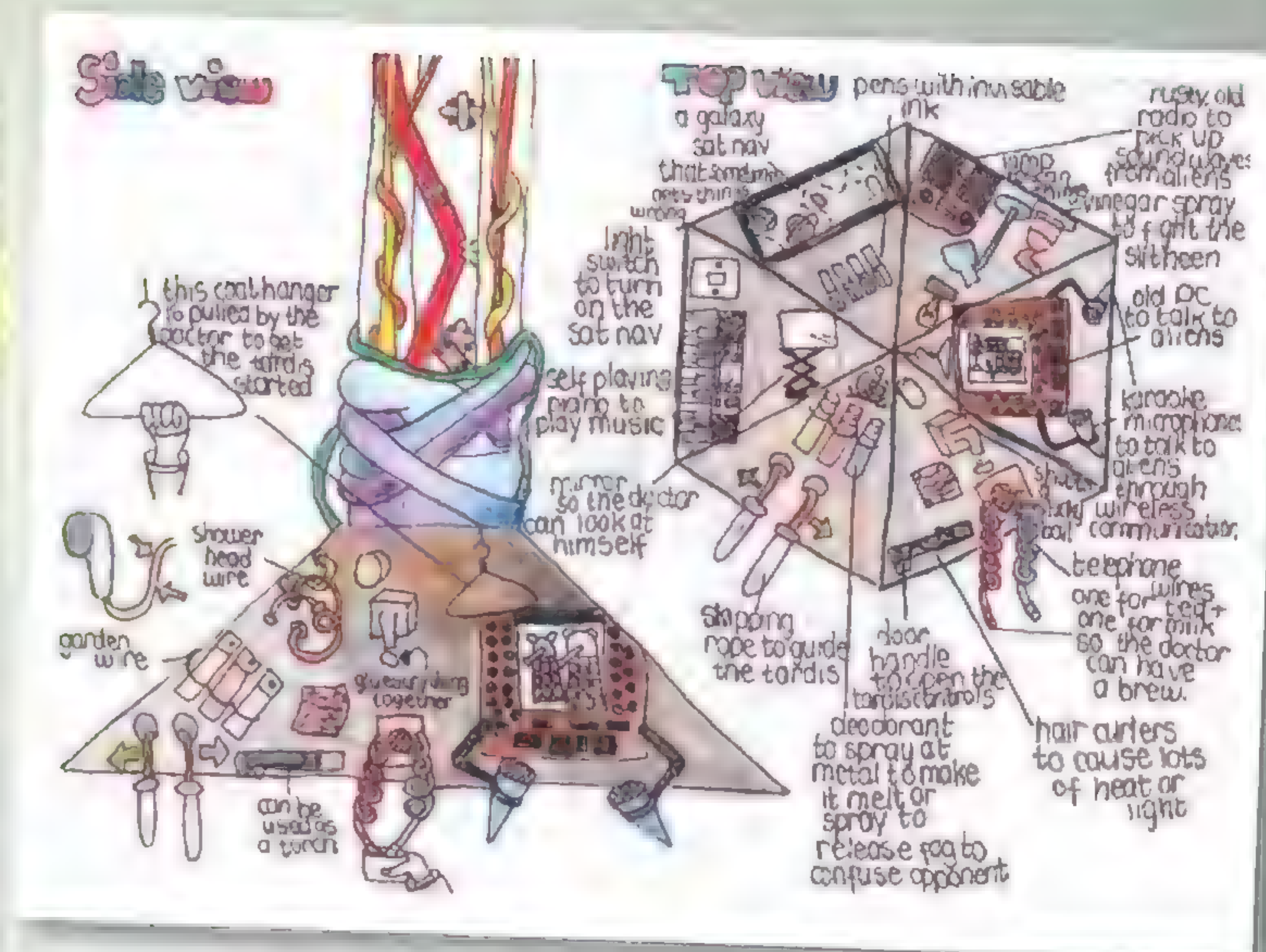
comments that he should be a “madman with a box” and Idris’ comments that the Doctor had called her “sexy”.

Initially, Gaiman’s *Doctor Who* début had been scheduled as Episode 7 of the 2010 series, but soon dropped back to Episode 11 to act as a prelude to the two-part climax. As in *The Brink of Disaster*, the TARDIS would be attempting to warn the Doctor about its forthcoming destruction in *The Big Bang* [2010 – see Volume 66].

Blue Peter competition

Gaiman’s script required a makeshift TARDIS console to be constructed by the Doctor, and this offered an ideal opportunity for another tie-in with BBC One’s *Blue Peter*; previously, the long-running children’s magazine programme had run competitions to design a monster or play a small role in an episode. “We wanted to give viewers the chance to do the ultimate bit of *Doctor Who* design work,” explained executive producer Piers Wenger when *Blue Peter* viewers were asked to create a one-off TARDIS console.

The competition launch was recorded on Monday 28 September 2009, when presenter Andy Akinwolere met with then-*Doctor Who* production designer Edward Thomas on the old TARDIS set and discussed the craft’s interior; Thomas emphasised that the design should look like it was assembled by the Doctor from items which *Blue Peter* viewers might find around their homes or schools. This item was screened on Wednesday 7 October with viewers from ages 6-12 invited to submit their designs by Thursday 12 November using a template available from the *Blue Peter* website. It was emphasised that the new Doctor – who had yet to be seen on television – would pick the winner. By December 2009, it seemed



that Gaiman’s script might have to be rescheduled from the 2010 series. The series’ budget would not stretch as far as planned, and the two episodes scheduled for the final production block would have to be on the economical side. Because of its scale, it was felt that Gaiman’s script should be deferred to early in the 2011 series when a suitable budget was available.

On Friday 11 December, Matt Smith joined Steven Moffat and Edward Thomas to select the *Blue Peter* competition winner after an initial selection from the 2,000

entries had been made by Moffat, Thomas and *Blue Peter* editor Tim Levell; Joshua won the 6-7-year-old category with a design featuring garden solar lights, with Laura triumphant in the 8-10 group for her design inspired by her gran’s farmhouse, and Susannah was first in the 11-12 age range. Matt Smith chose the overall winner: Susannah Leah’s design, which was brimming over with ideas including a coat hanger,

Above:

The winning entry for *Blue Peter*’s ‘Design a TARDIS’ competition.

Connections: It’s all relative

► Idris’ definition of the acronym TARDIS is “Time. And. Relative. Dimension. In. Space”, with the singular of “Dimension” harking back to 100,000 BC [1963 – see Volume 1] and more recent episodes, rather than the plural of ‘Dimensions’ adopted from *The Time Meddler* [1965 – see Volume 5].





Above:
The Ood
are causing
trouble... again.

a skipping rope, a self-playing piano, telephone wires (to make the tea), hair curlers, a karaoke microphone and a deodorant spray. The actor then recorded a special surprise message for Susannah congratulating her on her creation: "For starters, I can have a cup of tea and a Jammie Dodger. That's brilliant! Congratulations – see you on set!"

On Sunday 3 January 2010, Neil

Connections: Rachety old TARDIS

➤ As defined in *The Deadly Assassin* [1976 – see Volume 26], the Doctor's TARDIS is a Type 40, and – as in *The War Games* [1969 – see Volume 14] – the Doctor claimed to have only "borrowed" the TARDIS; in *Logopolis* [1981 – see Volume 33],

he noted that it had been in for repairs at the time.



Gaiman had planned to announce that his script was soon to enter production. However, on Saturday 2, Steven Moffat informed him that unfortunately, *Bigger on the Inside* would be deferred to either Episode 2 or Episode 3 of the 2011 series. Furthermore, so as not to detract from the 2010 series, the showrunner asked Gaiman to keep his script secret for a bit longer... which was awkward for the writer, who had been evasive about his project for over a year.

Gaiman informed *Doctor Who Magazine* that he told Moffat, "I'm absolutely fine about that – but I cannot be coy any more." Moffat agreed that Neil could be open in a way that made it clear his script was not in the forthcoming series. On Saturday 6 February 2010, Gaiman wrote a carefully worded acceptance message to the *SFX* Weekender event where he won the *SFX* Awards for Best Novel and Best Comic: "In about 14 months from now, which is to say, *not* in the upcoming season but early in the one after that, it's quite possible that I might have written an episode." This was reported by *The Guardian* on Monday 8 February while the BBC News report *Neil Gaiman 'has written Doctor Who episode'* contained the comment, 'a spokesman for *Doctor Who* would not confirm Gaiman's announcement.'

Amy and Rory

On Wednesday 17 February, *Blue Peter* revealed the winners of the TARDIS design competition. Andy Akinwolere presented the report recorded at Upper Boat and at an open-air skating rink in Leeds where Susannah was surprised by the special message of congratulations from Matt Smith. The big day for Josh, Laura and Susannah came on Thursday 11 March when they travelled to Upper Boat to meet Matt Smith on the TARDIS set; the show's star chatted to the children and showed them how to pilot the new TARDIS; this was screened by *Blue Peter* on Tuesday 4 May.

By March, Gaiman was well underway in transforming what had been referred to as Series 11.1 Episode 11 into Series 11.2 Episode 2 or 3. The story remained the same with the main change being the introduction of Rory, who had not been a part of the earlier draft. Now married,

Amy and Rory were travelling together with the Doctor. The production team offered to keep Rory out of the narrative to minimise changes, but Gaiman had liked reading about the character in the other scripts and wanted to use him, allowing him to diversify the dialogue inside the TARDIS from being simply between Amy and House. In particular, it allowed the author his favourite bit of dialogue which was Rory and Amy's conversation about 'Time Lord' being a name – nothing more. Rory's inclusion changed the way in which House played with the couple inside the TARDIS, shifting the story away from the ship's warning about the Big Bang. The conclusion had to be significantly changed from the original downbeat ending which would have led into the ominous events of *The Pandorica Opens* [2010 – see Volume 66]. When Amy was sent back to the TARDIS to fetch the sonic screwdriver, she originally found the wedding ring which Rory had given her, but she couldn't remember him. The adventure included a heart-breaking monologue from Amy, describing the role of a companion from

her perspective; one day she might get married, or eaten by monsters, or grow old and die, or get tired of travelling in the TARDIS... but the Doctor would go on forever. In light of the episode's new positioning, Gaiman made the conclusion more upbeat with the Doctor's perspective on what had happened. Now *The Big Bang* had concluded the crack in time narrative, these references were changed to the rift through to the bubble universe. Another advantage of the deferment was that Gaiman had been able to view the 2010 series and could revisit the characters' dialogue. Because of this, the dialogue about Amy and Rory being given bunk beds was added. Moffat explained some of the background for the 2011 series to Gaiman, and asked him to include the phrase, "the only water in the forest is the river." Gaiman inserted the word 'petrichor' into Idris' dialogue when it appeared in an email he received from his friend, the fantasy writer Jonathan Carroll.

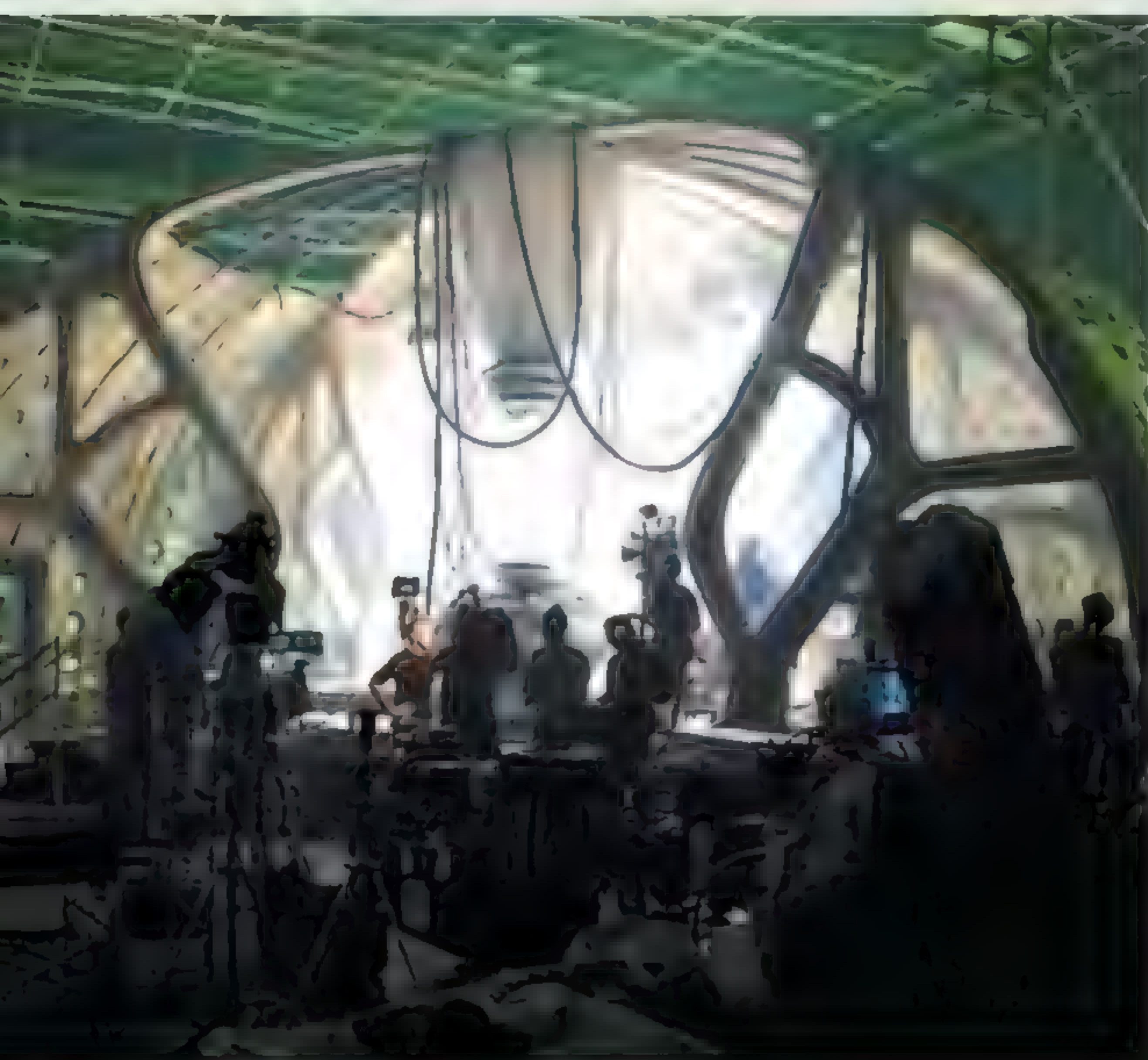
When the writer suggested reviving the swimming pool scene with Rory instead, he was told it was too expensive. Another idea abandoned because of budgetary limits concerned a Zero Room – an isolated space used by regenerating Time Lords as established in *Castrovalva*. Rory would become trapped inside the Zero Room, where the lack of influences would drive a human mind mad within five minutes; whereas a Time Lord could levitate, Rory was unable to reach the only exit button from the chamber. The TARDIS graveyard sequence originally saw Idris turning off the chameleon circuits, with objects such as pianos, cars and washing machines turning into TARDISEs. One version had

Connections: "Do fish have fingers?"

► The Doctor and Idris discuss the relative merits of fish fingers. The Doctor enjoyed this processed fish product with the addition of custard in his post-regenerative period in *The Eleventh Hour* [2010 – see Volume 63].

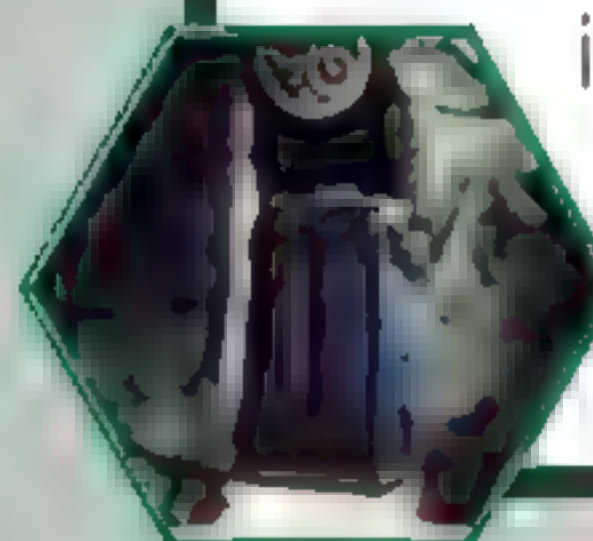


Left:
Lights, cameras
and action!



Connections: Energise

► House feeds on Artron energy; first mentioned in *The Deadly Assassin*, [1976 – see Volume 26]. This was linked with the process of time travel in connection with the TARDIS and its occupants – alluded to by the Doctor in *Four to Doomsday* [1982 – see Volume 34].



the Doctor using some of the Time Lord message boxes from Uncle's collection to get a message to Rory and Amy inside the TARDIS; this was replaced by the TARDIS' telepathic circuits.

By the time of the New York launch of the 2010 series in April, Steven Moffat confirmed that Gaiman's script would be in the 2011 series, and the writer submitted a rewrite on Wednesday 28 April. On Thursday 20 May, Gaiman

posted a photograph of himself with Moffat and his old friend Richard Curtis holding his script in the *Doctor Who* office. BBC News ran the story *Neil Gaiman reveals power of writing Doctor Who* on Monday 24 May; all Gaiman could say of his story was, "It will be on television – and it's in colour!" Gaiman submitted a sixth draft on Saturday 19 June, and appeared on BBC One's *Breakfast* on Friday 25 June,

Below:

Idris fires up the TARDIS.



commenting that his story was probably going to be Episode 3. He then completed a seventh draft in the early hours of Friday 30 July with changes for practical and budgeting reasons, but the production office soon informed him that the script was 10 pages over-length; as such, another shorter draft was required over the next couple of days.

Alien food

On Friday 20 August, Gaiman wrote, "Anything that wasn't moving the plot forward has gone." He revealed a dialogue exchange, that had been dropped since the sixth draft, concerning the Doctor being given an alien bowl of food to eat by Auntie and Uncle. "Is it something people can eat?" asked Amy, "Shouldn't you scan it with your screwdriver or something?" "Why would I scan food with my screwdriver?" asked the Doctor. "See if it's safe?" explained Amy. Dipping his finger in the bowl, the Doctor commented, "Some unusual trace elements, smidge too much background radiation, but, yeah, very yummy." However, as Amy was about to try some, he stopped her, warning, "No. Don't put it in your mouth." "Not for humans?" asked Amy. "Not for you," confirmed the Doctor, "Tastes like Marmite on socks."

Gaiman's episode would be one of the two episodes forming Block One, recording at the start of September. Recording on the Christmas Special and various BBC Worldwide projects had concluded on Friday 13 August. Steven Moffat and his wife, Sue Vertue, had appeared on BBC One's *Breakfast* show on Tuesday 10 to discuss their successful new series *Sherlock*. The following week, Matt Smith and Karen Gillan were kept busy with promotional interviews, recordings and photoshoots.



On Wednesday 18, BBC Worldwide announced Gillan's first in-store signing event at the end of the month in Glasgow, prompting *The Sun's* *Karen turns into toy girl* the next day, with the paper also noting that Smith and Gillan had been booked as 'emergency guests' for BBC One's *The One Show* on Friday (*Dr Who Saves Chris Evans*).

Neil Gaiman spoke to Block One director Richard Clark on Thursday 19 August, and the next day submitted what he believed would be the readthrough draft. Richard had previously worked on *Doctor Who* in 2006, directing *Gridlock* [2007 – see Volume 55] and *The Lazarus Experiment* [2007 – see Volume 55]. On Friday 20, Smith and Gillan talked to Chris Evans and Alex Jones live on *The One Show*. *Matt Smith will stay in Doctor Who* announced the *Daily Express* on Tuesday 24 August, revealing 'exclusively' that Smith 'is to stay on until the show's 50th anniversary'. A BBC spokeswoman commented, "From Matt's point of view he's loving playing the part and has no plans to quit. We aren't in a position to provide a comment as to whether he'll be playing the part in 2013."

On 29 August, a *Doctor Who: A Masterclass* was staged from 11am to 11.50am at The Pentland Suite as part of the Edinburgh International Television Festival, with broadcaster Richard Bacon chairing the discussion with Steven Moffat and Karen Gillan. When it came to scheduling for 2011, Moffat explained, "What this show needs is a big event in the middle. I kept referring to a mid-season finale. A huge event episode in the middle. And I thought, how can I make that happen? It also occurs to me that we do enough anyway; 13 episodes of *Doctor Who* by the standards of any other series is two series' worth. So what we're going to do this year is *make* it two series. *Doctor Who* will come back for seven episodes at Easter, build to an earth-shattering climax at Episode 7. There will be a *huge* cliffhanger that we can never do normally at the end of a series because it'd be too long until it came back. So an enormous game-changing cliffhanger for the Doctor, Amy and Rory, and in order to give you time to recover, we'll let you go off, have your summer holidays, and come back in the autumn for another six episodes. The

The Doctor's having some alone time with his "old girl".



Above:
The Ponds are
at the mercy of
the evil House.

wrong expression is to say we're splitting it; we're making two separate series." The BBC Press Office was ready to issue the announcement of the new scheduling pattern to the media.

The readthrough script for *Bigger on the Inside* was issued on Friday 27 August and contained various differences to the shooting script. After the opening scenes in the junkyard, the Doctor's narrative opened in the middle of another adventure on the 'Planet of the Rain-Gods' ('bleak. Earth-like'). "Tell me you've got a plan," asked Amy as she, the Doctor and Rory were held prisoners by two ragged alien peasants carrying spears. "Well. Plan is,"

began the Doctor, "We need something to distract them before they actually sacrifice us to the rain gods, then when they're distracted, we run away." "That's not a plan. That's just hoping," scorned Rory. "It's a start," claimed the Time Lord. "They're going to kill us, Doctor - we need more than a start!" insisted Rory. "You promised

me the Beatles," noted Amy, "Are they the Beatles? Those are not Beatles!" "Can anyone else hear something?" asked the Doctor, looking around. "Why are you sacrificing us to the rain gods anyway?" asked Rory of their captors. "Appeases their wrath. Stops the rain," explained one peasant. "It's not raining," pointed out Amy. "Pre-emptive strike," explained the native. The Doctor then asked for quiet and called out to the "little beauty", snapping his fingers; the tiny TARDIS-like cube materialised before him, causing the two peasants to back away terrified and cower on their knees as the white cube hit the Doctor's forehead. "Back to the TARDIS! Come on!" declared the Doctor as he and his friends fled with the dazed peasants in pursuit. "That was amazing," said Rory, "How did you do that?" "Told you I had a plan," replied the Doctor. "It had absolutely nothing to do with you, did it?" accused Amy. "Shut up, plan," insisted the Time Lord.

In this version, the Doctor jettisoned the TARDIS ballroom. On seeing the Doctor, Idris attempted to kiss him rather than bite him, and then started asking about hair; "How does it work? You must know, you've got a hundred and twenty four thousand, two hundred and eight of them! Can I have a go?" she said, yanking at the Doctor's hair.

When House trapped Amy and Rory in the control room, it revealed the presence of Nephew far earlier; the Ood's translator ball relayed House's voice: "Amy Pond. Rory Williams. Hello. Tell me why I should not simply kill you now?" Examining the TARDIS remains, the Doctor asked Idris, "Why are you always a police box?" "Because you like it," replied the woman, to which the Doctor admitted, "I do, yeah." Later on, Idris told the Doctor, "I went with you when you were truly little more

Connections: The bells!

➤ Trapped inside the TARDIS, Amy and Rory hear the Cloister Bell. This emergency system that signalled impending doom was first introduced in *Logopolis* [1981 - see Volume 33].



than a boy." House's dialogue was quite different in places as it told Amy and Rory, "Oh, making you cry is fun! I'm gonna do that lots!" and noting of the TARDIS corridors, "This world is mine now – to move and alter as I choose... the Doctor is nothing without his TARDIS!"

Suranne Jones

En route to the control room, Amy and Rory arrived at a hall of mirrored glass walls. "According to my schematics, you're heading for a dead-end," announced House. "Nephew will catch you easily. I was hoping you'd provide more entertainment." "Keep right!" advised Rory as Nephew advanced on them. "It's playing with us. Keep right, you say?" asked Amy. "Yeah," agreed Rory. Frowning at her husband, Amy said, "No, hang on, your face – it's wrong!" "Thanks!" said Rory. "No, no – it's wrong, what's wrong with it? It's the wrong way round! It's mirror image. It's mirror maze – everything's mirror-image! Your phone, look at your phone!" Getting his phone from his pocket, Rory found that all the symbols were reversed. "House is scrambling our perceptions," declared Amy. "Don't keep right – keep left. Come on!" Later on, Idris referred to Amy and Rory as the Doctor's "pets" commenting of his companions, "I never remember their names."

On Sunday 29 Neil Gaiman flew to the UK. He then attended the Block One readthrough at the Cardiff Novotel Hotel at 2pm on Tuesday 31. In addition to *Bigger on the Inside*, the other episode to be recorded was Episode 4: *What are Little Boys Made Of?* (subsequently renamed *Night Terrors* [2011 – see Volume 68]) by Mark Gatiss. Matt Smith was amazed with the concept of the TARDIS becoming personified as a

woman. On a bigger scale, it was necessary for certain cast members to be briefed on the overall narrative for the TARDIS travellers in the forthcoming series.

Playing Idris was Suranne Jones, who had previously appeared as the Mona Lisa in *Mona Lisa's Revenge* in *The Sarah Jane Adventures* (2009); her television career included her spell as Karen McDonald in *Coronation Street* as well as regular appearances in *My Wonderful Life*, *Strictly Confidential* and *Five Days*. Suranne had suspected that following an appearance in the CBBC spin-off series she might not get a chance to appear in *Doctor Who*. Apparently, her casting had been suggested when Neil Gaiman considered beautiful but 'strange-looking' actresses who could play Idris. "The script is one of the best I have read in probably the last four years," Suranne told *What's on TV*. At the readthrough, it was established that Suranne would not use her native Lancashire accent as Idris but something

Connections: "Hello, Pretty!"

► The Doctor urges Idris to contact Amy via the TARDIS' telepathic circuits, a TARDIS system first mentioned in *The Time Monster* [1972 – see Volume 18] and used to contact the Time Lords in *Frontier in Space* [1973 – see Volume 19].



Below:
Tinkering.



Connections: Rebuilding

► As in *The Eleventh Hour* [2010 - see Volume 63] the Doctor describes himself as "a madman with a box", and tells Idris that he had rebuilt a TARDIS before, referring to his extensive work on the ship's console in stories such as *The Ambassadors of Death* [1970 - see Volume 15], *Inferno* [1970 see Volume 16] and *Day of the Daleks* [1972 - see Volume 17].



neutral and universal. Of the rest of the cast, Adrian Schiller, playing Uncle, had appeared in the *Doctor Who* audio drama *Time Works* recorded in November 2005; he had featured regularly in both *Being Human* and *Silk*. Auntie was played by Elizabeth Berrington who had appeared alongside Suranne Jones in *My Wonderful Life* as well as featuring in *The Lakes*, *Moving Wallpaper*, *Psychoville*, and as Ruby Fry in *Waterloo Road*. Playing Nephew was actor and dancer Paul Kasey, who had played numerous alien creatures

where the TARDIS was first seen in *100,000 BC* and *Milliways*, the Restaurant at the End of the Universe created by Douglas Adams and John Lloyd for the 1978 Radio 4 sci-fi comedy *The Hitch-Hiker's Guide to the Galaxy*. The 'family' was 'dressed in patchwork clothes, that look like they were assembled from wardrobe castoffs', Auntie was 'female. Her eyes are mismatched. She wears layers of rags, like a Victorian street seller. Her right arm is gloved, and slightly bulkier than the left' while Uncle was 'hairy and old, wears a patched and improvised thing that might once have started out as a Victorian morning suit.' Idris was 'beautiful. She wears a wrecked Victorian

Right:

The only girl good enough for the Doctor.

on *Doctor Who* since 2004, including various Ood since *The Impossible Planet/The Satan Pit*.

Doctor Who Series 11.2 started recording on Monday 6 September, with the first couple of weeks devoted exclusively to *Night Terrors*. The shooting script for *Bigger on the Inside* was issued on Thursday 9 September; this now omitted the 'rain gods' opening, although this would later be revised for the Doctor and River Song and recorded in November 2012 as *Rain Gods* for inclusion on the DVD and Blu-ray releases of *Doctor Who: The Complete Seventh Series* in 2013. The asteroid was described as 'the Totter's Lane At the End of the Universe' in dual homage to Totter's Lane



party dress'. The image inside the Time Lord message box was 'an Ouroboros snake – a stylish graphic of a snake eating its own tail'. House's voice was described as 'Educated. Booming. And maybe just a little bit familiar.' Idris' babbling in her cell was scripted as 'revir eht si tserof eht ni retaw ylno eht', with the stage directions noting 'the sounds are "the only water in the forest is the river" backwards, with the actress lip-synching to, or better still, copying the sounds of the backward masking'. When Idris identified herself to the Doctor, it was indicated that 'she makes a VWORP VWORP TARDIS landing noise', drawing upon the phrase associated with the *Doctor Who* comic strip ever since *The Collector* in *Doctor Who Monthly* Issue 46 (published in October 1980).

TARDIS talk

The TARDIS constructed by the Doctor and Idris was 'a half-built console... a sort of Frankenstein thing. They've taken the one in the most-of-two-walls-no-ceiling 1970s TARDIS as a shell.' When Idris died, the stage directions noted that there should be, 'a close-up, so we've got it on film, and we never have to use it in the cut: Idris mouths silently, almost puzzled "I love you"'. In the final scene as the lever on the console moved in response to the Doctor, the script noted, 'the chime we heard in *The Eleventh Hour* when the TARDIS spoke to him is heard. Without him even touching the controls, the light coming through the central column burns brightly, and with a crash of engines, the TARDIS is taking them somewhere that's almost definitely *not* the tranquil Eye of Orion.'

Revisions were made on Monday 13 September. In the scene where the Doctor insisted there were Time Lords nearby, his



comment "these must be renegade ones" was changed to a more specific comment about the Corsair.

The dialogue where Idris realised that the Doctor was going to build a TARDIS was expanded. Originally, the Doctor and Idris/the TARDIS referred to being together for 900 years, but this was now altered to 700 years; this tied in with comments made in *The Pirate Planet* [1978 – see Volume 29] in which the Doctor – then claiming to be around 759 years old – had been piloting the TARDIS for 523 years, suggesting that he 'borrowed' it at the age of 236. As the Doctor and Idris bickered together about the building of the TARDIS, the latter's comments about the Doctor "bringing home strays" was added. As Idris prepared to expire, she told the Doctor, "What I have learned in this form, I cannot keep when I am a machine again... talk is for the living." The final scene was also expanded with some added "spacey-wacey" dialogue after Amy asked the Doctor if he would make the TARDIS talk again. ■

Above:
The servants
of House.

Connections: Redecorating

► The Doctor refers to changing the desktop (control room) look of the TARDIS "about a dozen times"; the 'coral' one had been seen from *Rose* [2005 – see Volume 48] to the opening minutes of *The Eleventh Hour* [2010 – see Volume 63] but was one of about 30 archived from the Doctor's past and future.





THE DOCTOR'S WIFE

STORY 216

'THE TARDIS MAY BE PRETTY MUCH
INDESTRUCTIBLE FROM THE OUTSIDE,
BUT ITS INNER WORKINGS WERE PRONE
TO MALFUNCTION.'

Production

Because of the night-time location recordings on *Night Terrors* the third week's production schedule was a nocturnal one, and remained so when *Bigger on the Inside* started work on Wednesday 22 September. Recording began at the premises of Dragon Studios - a production facility which had opened in 2009 - at Pencoed near Bridgend and it was here that the new TARDIS corridor sets had been constructed. Greenscreen elements were placed at the back of certain corridors to extend them even more in post-production. Only Karen Gillan, Arthur Darvill and Paul Kasey were required for recording from 3.30pm to 2.30am. A B-camera unit recorded inserts for *Night Terrors*, while *Confidential* had a crew on hand. Bethan Kate Harris of Millennium FX supervised Kasey's Ood prosthetic, while Darvill had make-up tests for his appearance the next day as the aged Rory.

Idris

Neil Gaiman's first day on set was Thursday 23 September when he was shown around the TARDIS corridors by Karen Gillan and the *Confidential* crew. A minor script change for the Doctor visiting the imprisoned Idris was issued. Recording began at 2.30pm with the sequence of the elderly Rory. Back at Upper Boat, Suranne Jones reported for a costume fitting before undergoing make-up tests at Dragon Studios. Once Darvill's aged make-up had been removed, recording continued on both horizontal

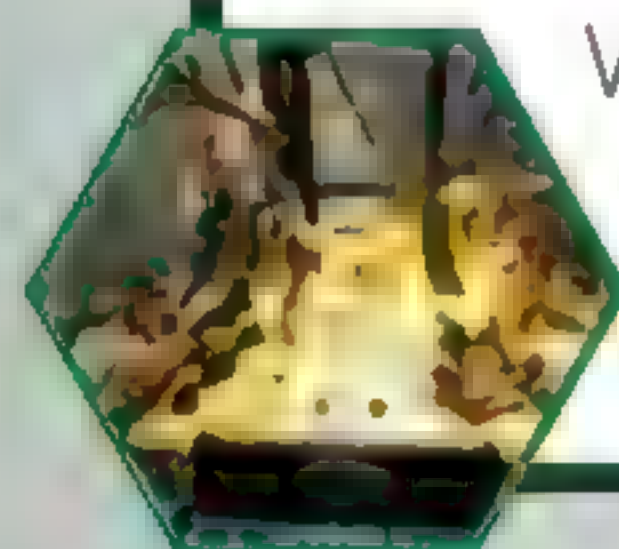
and vertical TARDIS corridor sets through to 1.30am, including the sequences where Amy placed her hand in Nephew's mouth. The B camera was also in operation again, taping inserts for both Gaiman's episode and *Night Terrors*, including the TARDIS lock mechanism and the "I am 11" birthday cake. Meanwhile, the BBC confirmed that Jones would be appearing as Idris in Gaiman's episode. Meanwhile back at Upper Boat, competition winner Susannah Leah visited the props store with *Blue Peter* presenter Helen Skelton to meet production designer Michael Pickwoad and see her TARDIS console being built.

Below:
Susannah Leah sees her TARDIS console brought to life.



Connections: Rotary club

► The control console is referred to as the 'time rotor', an expression first used in the episode of *The Chase: Flight Through Eternity* [1965 - see Volume 5] plus *Meglos* [1980 - see Volume 32], *Arc of Infinity* [1983 - see Volume 36] and *Terminus* [1983 - see Volume 37].



Doctor Who Confidential followed Gaiman on his visit to Upper Boat on Friday 24; the writer looked around the prop store and felt that the new TARDIS console was "classic *Doctor Who* with a certain amount of silliness". While a B camera remained at Dragon Studios to record plate shots of the TARDIS corridor sets, Richard Clark's main crew was in Upper Boat Studio 6 where Idris' Cell had been constructed. Neither Gillan nor Darvill

were required, with the scenes scheduled from 1.30pm to 10.30pm featuring Matt Smith, Suranne Jones and Paul Kasey. This was Jones' first day and she was particularly nervous at tackling the role of Idris, especially when Richard Clark told her how he wanted a very 'different' style of performance. Earlier in Studio 1+2, Gaiman had read extracts from his shooting script on the TARDIS set for *Doctor Who Confidential*. Also meeting Gaiman at Upper Boat were video blogger

Below:

Time has caught up with Rory.



and *Doctor Who* fan Charlie McDonnell and David Bailey of *Doctor Who Magazine*. In addition to talking to the writer, the BBC Three crew followed Neil McMahon of catering for their *A Day in the Life* feature.

Asteroid exteriors

Further night recordings were scheduled for the next week to capture the Welsh night sky for the asteroid exteriors. The BBC team transformed Cemex's Taff's Well Quarry into the junkyard. Previously seen in *The Fires of Pompeii* [2008 - see Volume 57], *The Waters of Mars* [2009 - see Volume 61] and *The End of Time* [2009/10 - see Volume 62], the quarry was a working area, so the cast and crew had to adhere to specifically marked areas, as well as wear hard hats and reflective jackets. Recording from 6.30pm to 5.30am on the night of Monday 27 covered the TARDIS' arrival, Amy and Rory's return to the ship, the Doctor locating disguised TARDIS tech (using greenscreen) and being unable to open his own vessel. Charlie Bluett of Millennium FX supervised the Ood prosthetics, while at Upper Boat, Adrian Schiller and Elizabeth Berrington had costume, make-up and contact lens test sessions.

On Tuesday 28 September - and again the following evening - the BBC team was back at Taff's Well from 6.30pm to 5.30am. *Confidential* covered the TARDIS crew learning about House and the TARDIS becoming ensnared in the green light. While Charlie Bluett continued to supervise Nephew, his colleague Bethan Kate Harris was present to apply the prosthetics for Auntie and Uncle, including Auntie's Time Lord left arm. However, the autumn weather did not hold off as the BBC team had hoped, prompting Richard Clark to tweet 'Bugger. Rain' at 8.27pm.



Left:
Arthur Darvill
prepares
for action.

The final night at Taff's Well on Wednesday 29 saw the BBC Wales team joined not only by the *Confidential* staff, but also *Doctor Who Magazine's* David Bailey and a *Blue Peter* crew.

Only Matt Smith and Suranne Jones were required for scenes of the Doctor and Idris constructing their own TARDIS, with Susannah Leah's new TARDIS console taking centre stage. Susannah and *Blue Peter's* Helen Skelton looked at the finished prop before recording commenced; "It's wonderful... it looks real," said a delighted Susannah. Skelton also discussed the making of *Doctor Who* with Richard Clark, and Smith got the chance to meet Susannah again, remarking, "There can't be many people who've designed a TARDIS. You'll go down in history. You must be very proud."

The team was back indoors for the rest of the week. The whole cast was required in Studio 6 on the night of Thursday 30, with recording scheduled from 6pm to 5am under the gaze of *Confidential*

who interviewed Jones. The junkyard shanty had been constructed for the pre-credits material of Idris' death and rebirth, followed by House addressing the TARDIS travellers as they explored their surroundings. Matt Smith arrived for the night's work from post-production recording at Bang.

The three series regulars were the only cast required on the standing TARDIS set on Friday 1 October. Arthur Darvill arrived from a session at Bang Post Production to join Smith and Gillan to record from 5pm to 4am; this began with the closing scenes of the Doctor tinkering with the TARDIS before moving back to the opening sequence of the TARDIS' power being drained and a pick-up scene from *Night Terrors*. All the cast members were back for

Connections: Mini break

► The Doctor plans a trip to the Eye of Orion, previously visited by the Doctor, Tegan and Turlough in *The Five Doctors* [1983 - see Volume 37] and referred to in *The Twin Dilemma* [1984 - see Volume 40] and *Timelash* [1985 - see Volume 41]. It was known as one of the most tranquil places in the universe.





Above:
The crew
record Amy's
encounter
with old Rory.

a night's recording on Saturday 2. The shanty set in Studio 6 was used from 4pm, with Millennium's Rob Mayor assisting Becca Smith with the prosthetics for Auntie and Uncle, who recorded their death scene first that afternoon. The crew's introduction to House was completed after which the team returned to the old

TARDIS set for the first time in months for the sequences of Amy and Rory getting safely inside, but then being approached by Nephew; work wrapped at 1am. Although they had walked around the previous control room set to reach the new one on most studio days since September 2009, this was the first time that Gillan and Darvill had got to act on it.

On Sunday 3 October, Neil Gaiman attended the New Yorker Festival and when questioned about his episode

cryptically commented that Idris "may be an old friend of the Doctor's with a new face". Back in Cardiff, recordings for the final full week were again scheduled late. Day 23 began shortly after noon with a photocall, first for a topless Matt Smith in his trailer for *The Impossible Astronaut* [2011 – see Volume 66] and then for the *Bigger on the Inside's* cast members in Studio 6 when recording began at 1pm on the set of Uncle's shanty. Following this, some exterior junkyard scenes were recorded of Amy and Rory going to get the sonic from the TARDIS, the Doctor taking Amy's call, and then realising that his friends were in danger. Recording concluded at midnight.

Confidential was present for recording on TARDIS sets old and new from noon to midnight on Tuesday 5. Smith recalled performing his first scene for *The End of Time* over a year earlier on the former TARDIS control room, and then went on to interview Suranne for *Confidential*. The episode's climax with the arrival of the Doctor and Idris in the old TARDIS

Connections: Rescue me

► The Doctor's comment, "Another Ood I failed to save," refers to the events of *The Impossible Planet/The Satan Pit* [2006 – see Volume 53] and *Planet of the Ood* [2008 – see Volume 58], while his comment on killing all the Time Lords referenced the

Time War and *The End of Time* [2009/10 – see Volume 62].



control room (backed by a greenscreen) was shot first, after which the team moved to the newer control room for the arrival of the Time Lord message.

Work from noon to 9pm on Wednesday 6 October found the crew on the new TARDIS control room for the defeat of House and the completion of the message box arriving. By now, further revisions had been made to the script; as Idris and the Doctor prepared to materialise back aboard the TARDIS, more dialogue warning Amy and Rory of their impending arrival was added.

Greenscreen work

On Thursday 7, it was announced that Block One would complete on Tuesday 12 October rather than Monday 11. Only Smith and Jones were needed for recording from 9am to 8pm, with most scenes featuring them piloting the makeshift console through the void space... a greenscreen area in Studio 6; this was a first for Jones who had never done any greenscreen work before. Distorting shots of the Doctor and Idris were recorded on the old TARDIS set for their arrival, followed by cutaway shots in Studio 6 of the Doctor placing the time

rotor inside his new console. Meanwhile, a B camera had been capturing the shot of the crimson cloth in the forest in Studio 6, a cutaway of Idris picking up a piece of debris in the junkyard and various inserts for *Night Terrors*. This concluded Jones' work on *Doctor Who*, and the following morning she was involved in various round-table interviews back in London.

Friday 8 October was spent on the readthrough for Block Two, after which Matt Smith departed for the opening night of *Doctor Who Live* in London while Karen Gillan and Arthur Darvill recorded pick-up material.

Sanne Wohlenberg's final day as producer of *Doctor Who* was on Tuesday 12 October as she handed over to Marcus Wilson and returned to BBC drama *Wallander*. Only Smith, Gillan and Darvill were needed for this recording which wrapped Block One on Day 27. All the remaining TARDIS material featuring the Doctor, Amy and Rory was recorded on the TARDIS set, notably the scenes of Amy and Rory becoming trapped in the vessel by House. ■

Connections: Inboxed

► When the Doctor remarks, "I've got mail!" on seeing the white box, he echoed the phrase "you've got mail" used to indicate the arrival of an email via the service AOL since the early 1990s.



PRODUCTION

Wed 22 Sep 10 Dragon Studios, Pencoed, Near Bridgend: TARDIS Corridor

Thu 23 Sep 10 Dragon Studios: TARDIS Corridor/TARDIS Corridor (Vertical)/Lock Mechanism/Door to Old TARDIS Set

Fri 24 Sep 10 Upper Boat Studios: Studio 6 - Junkyard: Idris's Cell; Dragon Studios: TARDIS Corridor

Mon 27-Tue 28 Sep 10 Cemex, Taff's Well Quarry, Ty Nant Road, Taff's Well

(Junkyard (Quarry))

Wed 29 Sep 10 Cemex (Junkyard (Quarry))/Junkyard: Near the TARDIS)

Thu 30 Sep 10 Upper Boat Studios: Studio 6 - Junkyard Shanty

Fri 1 Oct 10 Upper Boat Studios: Studio 1+2 - The TARDIS: Underneath the TARDIS/Control Room

Sat 2 Oct 10 Upper Boat Studios: Studio 6 - Junkyard Shanty/Idris's Cell; Studio 1+2 - Old TARDIS Set

Mon 4 Oct 10 Upper Boat Studios: Studio

6 - Uncle's Shanty/Junkyard/Junkyard Shanty

Tue 5 Oct 10 Upper Boat Studios: Studio 1+2 - Old TARDIS Set/TARDIS Control Room

Wed 6 Oct 10 Upper Boat Studios: Studio 1+2 - TARDIS Control Room

Thu 7 Oct 10 Upper Boat Studios: Studio 6 - Void Space/Junkyard (Quarry)/Forest; Studio 1+2 - Old TARDIS Set

Tue 12 Oct 10 Upper Boat Studios: Studio 1+2 - TARDIS Control Room

Post-production

During post-production in March 2010 it was felt that the title *Bigger on the Inside* was too clearly linked to the TARDIS, making Idris' identity too easy to guess. The title was changed to the mysterious – and intentionally sensationalist – *The Doctor's Wife*, which was already a title legendary in *Doctor Who* history. In 1983, *Doctor Who* producer John Nathan-Turner was sure that somebody in the production office was leaking advance information about future stories to a *Doctor Who* fanzine; to check on this, he initially wrote up 'Serial 6R' on his schedule board as '*The Doctor's Wife* by Robert Holmes' and waited to see which of the fanzines printed this 'exclusive' scoop.

The first cut of *The Doctor's Wife* ran to around 56 minutes, necessitating cuts in editing. In the opening sequence, after Uncle told Idris that she was going to be hurt, he continued, "I was just being nice cos you're going to die." As Nephew entered, Auntie said, "We'll all die in our turn, Uncle. Then when we're all used up, House will need more receptacles." "Shut up, Auntie," snapped Uncle. "House gave us life and warmth," continued Auntie, "House repaired us when we broke. Now, each of us in turn, give our lives to House." "Yeah," agreed Uncle, adding, "I don't mind so much when it's other people." Nephew paused by Idris and nodded. After Auntie explained about the body draining process, Idris asked, "Will it hurt?" "Very, very much," answered Auntie as Nephew put a hand either side of Idris' head. "But then I will live on in the mind of House," hoped Idris. "No, dear. You'll just die," Auntie told



Right:
The TARDIS
lands in
another
junkyard.

her. "Praise be to the House," said Auntie before Nephew emptied Idris' body, after which Uncle noted, "All gone, Auntie. Another one empty." "Not for long, Uncle," replied Auntie, "She will have a new soul. The Time Lord is coming – she will be filled again."

Auntie, Uncle and Nephew

Discussing the Doctor's future death, Amy said to Rory, "And we can't even tell him." "Time can be rewritten," Rory told her, "If anyone can dodge the bullet, it's going to be the Doctor." Amy gave a tiny smile at this, and agreed, "Yeah." During the Doctor's explanation of the Time Lord emergency messaging system, he described it as "like a flare pistol" only to say moments later, "Okay, *not* like a flare pistol." Speaking of the Corsair, the Doctor commented, "Hearts in all the right places. High Council hated him, so he ran away to see the universe – can't think why I like him." At the end of

the pre-credits sequence, as Idris came to life, she commented, "Well! *This* is new!"

When the Doctor's party emerged from the TARDIS, Rory exclaimed, "Blimey. Look at this place!" "What's that?" asked Amy. "Spaceship," replied the Doctor. "What kind of spaceship?" asked Amy. "A spacey-wacey one," answered the Doctor. "You don't know, do you?" challenged Amy. "Spacey-wacey," repeated the Doctor. There were then changes as Idris approached the Doctor saying, "My beautiful thief, look at you... no, that's wrong isn't it?" "She was supposed to be dead!" remarked Uncle, "Don't worry, she'll probably die any second." "She looks fine to me," said the Doctor. After his comments on tenses, Uncle added, "Why do we need them? And hair! What's hair for? How does it work?" His explanation of Idris being "doolally" was "what with her being so close to death and everything". When the Doctor asked what the voices picked up by the Ood's sphere were,

Auntie originally claimed, "Those were just voices." "Stupid ball, it's faulty," agreed Uncle. "There's just me, Uncle, Nephew, poor crazy Idris, and the House," insisted Auntie. When Auntie told Nephew to take Idris inside, Uncle added, "Yeah, don't accidentally drop her, or anything."

When Amy recognised House's voice, the being explained, "This voice is not my own. I chose it from your memories. A voice you trust and love." "It's Trailer Guy!" exclaimed Rory, "It's the guy who does all the movie trailers." When the Doctor tried to look inside Uncle's tent, Nephew stood in his way. "Sorry. Bit private in there," explained Uncle, bustling the Doctor away, "Not for travellers no-how. Just for silly old me." After Idris babbling in her cell, there was a brief sequence outside the shanty featuring her strange family. "Why is she still alive? All the other ones just burned up and shut up," ruminated Uncle as he heard Idris' scream, "Why does she have to be so *selfish*?" "She'll be dead soon, Uncle,"

Below:
Bringing the
TARDIS to life.





Right:

Bright eyes, burning like fire...

assured Auntie, "Don't you fuss none. "You heard what Time Lord said," insisted Uncle, "The last TARDIS." "He'll have to go," said Auntie, "He can't stay here. He's got to eat. He stays here, he'll starve." Looking at Nephew, she added, "Go on. Prepare the way."

Following Amy and Rory entering the TARDIS, a short sequence showed Nephew emerging from the shadows behind them. After the green glow appearing outside the ship's windows, the scene in Idris' cell began with Idris saying, "Much calmer now, sorry about before. I might still bite you, though – biting's good." When the Doctor later pounded on the doors of the TARDIS trying to get in, he originally called, "No! You don't do this! Not to me! Open this door!" House's dialogue was changed in dubbing; originally when it spoke to Rory and Amy, it said, "Yes. You are in the

TARDIS. And from now on, the TARDIS is me. Tell me why I should not simply kill you now?"

After the TARDIS' departure, when Uncle and Auntie talked together, the sequence began with Uncle saying, "No, better idea. Why don't you just go, and I'll hang around for a bit. I'll be fine on my own, try not to worry." Then, after Auntie told the Doctor that House would try to find other TARDISEs, she continued, "House kept us living. But now House has left us. Time for Uncle and Auntie to say bye-bye, boys and girls. Bye-bye," just before she died.

The start and finish of the scene with the Doctor telling Idris that he was going to build a new TARDIS was edited. Originally the Doctor scanned the junk with the light of his sonic, commenting, "Doesn't make sense. This place should be full of

TARDIS scrap. Stuff we could use. But it's just junk!" "The chameleon circuits are still active," explained Idris, "It's not junk, any more than I'm a police box. It just looks like junk." "How does it look to you?" asked the Doctor, to which Idris replied, "I'll show you!" In a flash of golden light, the Doctor now saw identifiable pieces of TARDIS technology amidst the junk and commented, "Well look at that!"

In the TARDIS corridors, House told Amy and Rory, "Very good, you're doing very well. But death still comes for you, children of Earth," to which Amy said, "Oh, great! We're being chased by a trailer!" "You might want to make sure of the ground beneath your feet," observed House as Rory pulled his wife back to safety. "Oh, you're right. You're very entertaining!" agreed House. Later on in the corridors, when a door slammed behind Rory and Amy, Rory said, "Hang on, I've been this way before. There's never been a corridor. What do we do?" "We keep going," insisted Amy. Later on as

the corridor darkened, House said, "Poor Amy, poor Rory – all alone. Or are you?" When Rory and Amy struggled into the old TARDIS control room and Rory activated what he hoped was a door control, Amy asked, "Did it work?" "How would I know?" replied her husband. As House took control of the area, the voice warned, "I'm afraid the entertainment is over. It's been fun, messing with your heads. But sometimes, you need hands."

The voice of House

The dialogue between the Doctor and the dying Idris was also trimmed.

"I will miss talking to you very much," said Idris. "You can still talk to me! You'll still be in there," assured the Doctor. As the Doctor reached out to Idris one last time, her skin was burning and he pulled his hand back to his mouth. "I don't... I don't want you to..." began the Doctor. "I can't give you everything you want," said Idris, "But here is what you need. You silly child – of course you are forgiven." "Thank you. Thank you," wept the Doctor.

The shot of the water droplet imagined by Amy was purchased from the Science Photo Library on Harrow Road in London. In post-production, the voice of House was provided by acclaimed actor Michael Sheen, who had appeared in films such as *Underworld*, *The Queen*, *Frost/Nixon* and *The Damned United* as well as the TV series *30 Rock*; Sheen had told Gaiman that he was keen to do the voice, but the writer had not taken the comment seriously until the actor contacted Gaiman to ask if his episode was still in development, and the writer then informed the BBC of Sheen's interest. Thirteen music cues for the episode were recorded by the BBC National Orchestra of Wales on Monday 24 January. ■

Left:

Uncle – a mix-and-match kind of man.



Publicity

► On Tuesday 22 March, Neil Gaiman prepared to return to the UK to perform promotional interviews for his episode. His main publicity day was Thursday 24 as he chatted to various journalists and recorded material for the BBC website. Gaiman noted that most interviews ran along the lines of him being asked, "So, can you tell us the title of the episode?" and him replying, "No."

► On Sunday 3 April, the writer attended WonderCon 2011 in San Francisco and sat in on a *Doctor Who* panel; he remained evasive, initially commenting little more than the fact that the episode would air fourth in the run and was entitled *The Doctor's Wife*, but

Right:

Uncle awaits House's orders.



screened a clip of the TARDIS crew meeting the strange 'family'. BBC America carried a report from the launch featuring Gaiman on Saturday 9 April, while Canada's SPACE channel also ran an interview with the author. On Monday 11, Michael Sheen was a guest on Channel 4's *Fern* and discussed his forthcoming vocal role with host Fern Britton, commenting, "A friend of mine, a brilliant writer called Neil Gaiman, wrote an episode of *Doctor Who* in which he asked me if I would take part, and I did."

► Following the broadcast of *The Curse of the Black Spot* on Saturday 7 May, the BBC website posted items about *The Doctor's Wife*; a trailer, two preview clips (the arrival of the Time Lord message box, plus Amy and Rory becoming trapped in the TARDIS) and the *Confidential* video of *Introduction to The Doctor's Wife* with comments from Gaiman, Karen Gillan and Arthur Darvill.

► *Doctor Who* received major exposure in the USA on Monday 9 May when Meredith Vieira, one of the anchors on NBC's *Today*, presented her report about recording material for Episode 13 (*The Wedding of River Song* [2011 – see Volume 70]) in Cardiff a fortnight earlier. The same day saw BBC Worldwide release a video of Matt Smith playing the video game *Doctor Who: The Mazes of Time*. *The Guardian* promoted that evening's BBC Four



repeat of the 1976 serial *The Hand of Fear* [see Volume 25] in memory of Elisabeth Sladen; broadcast over two evenings, the story's ratings averaged out at around 235,000.

- ▶ The *Radio Times* published on Tuesday 10 May saw *The Doctor's Wife* selected as one of *Saturday's Choices* by Mark Braxton while Suranne Jones was the subject of the magazine's *Turn On...* interview. That afternoon at 4.30pm on BBC One, *Blue Peter* screened its report on Susannah Leah's console; as well as the visits to the prop store and the Taff's Well location, an extract of the Doctor and Idris' pursuit of the Doctor's TARDIS was shown, and young viewers were encouraged to enter the *Doctor Who: Script to Screen* writing competition. The *Blue Peter* website offered additional videos

of Helen Skelton meeting Michael Pickwood in the props store, and a chat with Matt on location. Over on the *Doctor Who* website, the video *Neil Gaiman Discusses The Doctor's Wife* was posted.

- ▶ On Wednesday 10, a further video was posted on the BBC website from the writer, entitled *Neil Gaiman: The Doctor's Writer*.
- ▶ On the day of broadcast, the *Daily Telegraph* ran Chris Harvey's interview with Neil Gaiman under the title 'I did cool, evil things to Doctor Who' while the *Daily Telegraph* encouraged readers to *Leave your questions for Neil Gaiman* who was to do a Q&A from 4pm on Monday afternoon. However, *The Times* printed a preview which revealed that Idris was the TARDIS!

Above:
The Doctor hangs out with his most faithful companion.

Broadcast

» Scheduled later than usual because of the live coverage of the Eurovision Song Contest, *The Doctor's Wife* aired at 6.30pm and was allocated a 50-minute slot; once more, *Doctor Who* won its timeslot against *New Animals Do the Funniest Things* on ITV1. *Bigger on the Inside* – the corresponding edition of *Doctor Who Confidential* – then aired on BBC Three from 7.20pm to 8pm (and was repeated at 4.35am); this drew a strong audience of over 710,000.

» Following transmission, the BBC website posted further interview material with Neil Gaiman in which he discussed two *Lost Scenes*: *Planet of*

the Rain Gods and *TARDIS Graveyard*. A new edition of *The Game of Rassilon* with questions posed by the author was also released, along with Gaiman's hints of *How to Write for the Doctor!* in conjunction with the *Script to Screen* competition. Furthermore, for those who had been decoding the secret messages on the *Fourth Dimension* pages devoted to each new episode, there was now a strange video called *Analysis Lessons* for them to watch, showing the Doctor attempting to get a vital message through some static... this was in fact a preview for the forthcoming stage play, *The Crash of the Elysium*.

Right:

A beautiful machine.

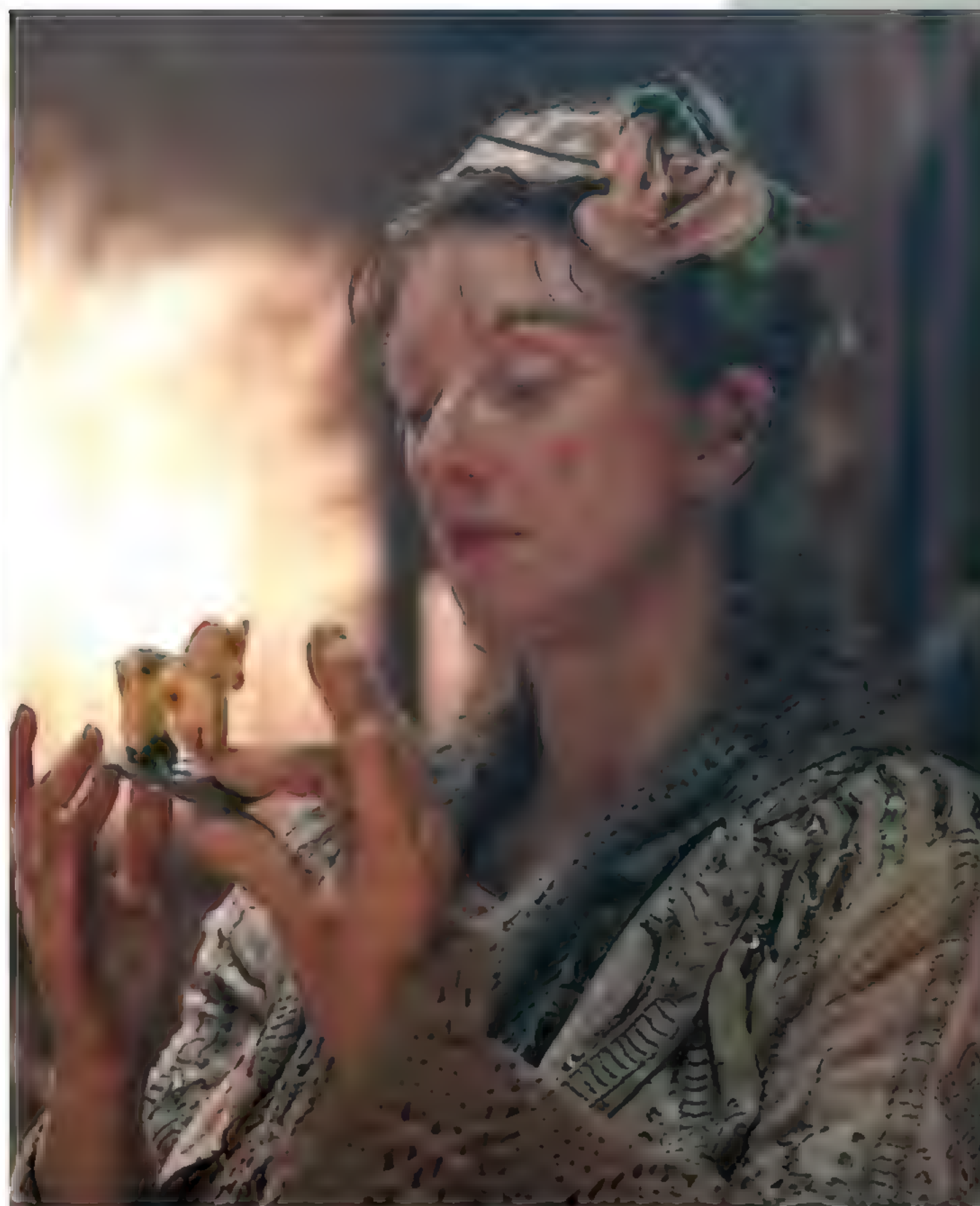


► Reviews for *The Doctor's Wife* appeared in the *Daily Telegraph* (Gavin Fuller: 'I hope Gaiman can be persuaded to make a return on the strength of this excellent episode') and *The Guardian* (Dan Martin: 'a simple love story between a man and his car').

► The following day, BBC HD screened both *The Curse of the Black Spot* and *The Doctor's Wife* followed by a 12-minute version of *Bigger on the Inside* from 6.15pm, with the last two programmes also being aired on BBC Three which repeated *The Doctor's Wife* at 4.25am and the shortened *Confidential* at 5.10am.

► BBC America released *Doctor Who Insider Ep 4 #2: Hardcore Fan Fest* with more behind-the-scenes comments on Thursday 19. *The Doctor's Wife* was repeated by BBC Three and BBC HD on Friday 20 May at 7pm, along with the short version of *Bigger on the Inside* at 7.45pm. *Doctor Who Confidential* also posted Charlie McDonnell's interview with Neil Gaiman on the TARDIS set on YouTube on Thursday 26 May.

► In May 2012, *The Doctor's Wife* won the 2011 Ray Bradbury Award for Outstanding Dramatic Presentation at the Nebula Awards and in September 2012, the episode was named as Best Dramatic Presentation (Short Form) at the Hugo Awards.



► "This is my piece of fan fiction," explained Neil on *Doctor Who Confidential*. *The Doctor's Wife* changed the Doctor's – and the viewers' – perspective on a staple ingredient of the long-running series, while also emphasising the relationship which is at the core of all the adventures. "By the end of it we realised that it all comes down to good old TARDIS and Doctor," noted Matt Smith, "Such a romantic idea really."

Above: Auntie's borrowed some body parts.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The Doctor's Wife	Saturday 14 May 2011	6.30pm-7.20pm	BBC ONE	45'48"	7.97M (14th)	87

Merchandise

The Doctor's Wife was included in the *Series 6 – Part 1* DVD release from 2|entertain in July 2011. Later that year, in November 2011, *The Complete Sixth Series* was released in various limited edition variants from different retailers including a variety of artcards and different merchandise. *The Complete Sixth Series* was also available on Blu-ray, in which *The Doctor's Wife* featured. Initial copies of this set were subject to an authoring fault (as detailed on page 30).

Junkyard TARDIS

This page: Character Options figurines for *The Doctor's Wife*: the Junkyard TARDIS play set, and Idris and Uncle.

Action figures of Nephew, Idris and Uncle were released by *Doctor Who* toy manufacturer Character Options as part of two waves issued to tie in with the 2011 series throughout the year. These were part of the 5" scale range.

Idris and Nephew action figures were included in a six-figure set, also from Character Options, along with other action figures relevant to the 2011 series.



This release was an exclusive set to toystore chain Toys R Us.

Further action figure releases from Character during 2011 saw the 5" Idris figure packaged with a Time Lord psychic container and a River Song Flesh mask and Flesh sachet, while the Uncle figure was packaged with an Amy Pond Flesh mask and Flesh sachet.

Character Options also released a playset of the the Junkyard TARDIS console featured in the *The Doctor's Wife*, based on the *Blue Peter* competition winning design by Susannah Leah. A further tie in from Character was a Time Lord Psychic Container; a clear plastic cube which glowed in different colours

In June 2011, Gaiman indicated that he was in talks with the BBC regarding a novelisation of *The Doctor's Wife*, but he was later to explain that his existing contracts for other books made this unfeasible.

Doctor Who: The Brilliant Book 2012, published in October 2011, included a three-page comic strip version of the unrecorded sequence *Planet of the Rain Gods*, illustrated by Mark Buckingham. ■

Cast and credits

CAST

Matt Smith The Doctor
Karen Gillan Amy Pond
Arthur Darvill Rory
with
Suranne Jones Idris
Michael Sheen Voice of House¹
Paul Kasey Nephew
Adrian Schiller Uncle
Elizabeth Berrington Auntie

¹ Credited as House in *Radio Times*

CREDITS

Written by Neil Gaiman
Produced by Sanne Wohlenberg
Directed by Richard Clark
1st Assistant Director: Mick Pantaleo
2nd Assistant Director: James DeHaviland
3rd Assistant Director: Heddi-Joy Taylor-Welch
Assistant Directors: Janine H Jones, Michael Curtis
Location Manager: Nicky James
Unit Manager: Rhys Griffiths
Location Assistant: Geraint Williams
Production Manager: Steffan Morris
Production Coordinator: Claire Hildred
Asst Production Coordinator: Helen Blyth
Production Secretary: Scott Handcock
Production Assistant: Charlie Coombes
Asst Production Accountant: Rhys Evans
Script Executive: Lindsey Alford
Script Supervisor: Caroline Holder
[uncredited: Nicky Coles, Sue Mahoney]
Camera Operator: Bob Shipley
Focus Pullers: Steve Rees, John Vidgeon
Grip: John Robinson
Camera Assistants: Simon Ridge, Svetlana Miko,
Matthew Lepper
Assistant Grip: Owen Charnley
Sound Maintenance Engineers: Jeff Welch,
Dafydd Parry
Gaffer: Mark Hutchings
Best Boy: Pete Chester
Electricians: Ben Griffiths, Bob Milton,
Alan Tippetts, Stephen Slocombe
Stunt Coordinator: Crispin Layfield
Supervising Art Directors: Stephen Nicholas,
Karl Probert
Set Decorator: Julian Luxton
Production Buyer: Ben Morris
Standby Art Director: Ciaran Thompson
Assistant Art Director: Jackson Pope
Concept Artist: Richard Shaun Williams

Left:
Nephew – not
here to help.





Above:
Rory and the
Doctor are
not quite
sure where
they've landed.

Props Master: Paul Aitken
 Props Buyer: Adrian Anscombe
 Prop Chargehand: Rhys Jones
 Standby Props: Phil Shellard, Katherine Archer
 Dressing Props: Martin Broadbent, Kristian Wilsher
 Graphic Artist: Christina Tom
 Draughtsman: Julia Jones
 Petty Cash Buyer: Kate Wilson
 Standby Carpenter: Will Pope
 Standby Rigger: Bryan Griffiths [uncredited:
 Dave Mount Stephens, Ian Redmond]
 Standby Painter: Helen Atherton
 Store Person: Jayne Davies
 Props Makers: Penny Howarth, Nicholas Robatto
 Props Driver: Medard Mankos
 Practical Electrician: Albert James
 Construction Manager: Matthew Hyel-Davies
 Construction Chargehand: Scott Fisher
 Graphics: BBC Wales Graphics

Assistant Costume Designer: Caroline McCall
 Costume Supervisor: Bobbie Peach
 Costume Assistants: Jason Gill, Yasemin Kascioglu,
 Emma Jones
 Make-up Supervisor: Pam Mullins
 Make-up Artists: Vivienne Simpson, Allison Sing
 'Old Rory' Prosthetic: Hybrid Enterprises
 VFX Producer: Beewan Athwal
 Casting Associate: Alice Purser
 Assistant Editor: Becky Trotman
 VFX Editor: Cat Gregory
 Post Production Supervisor: Nerys Davies
 Post Production Coordinator: Marie Brown
 Dubbing Mixer: Tim Ricketts
 Dialogue Editor: Paul McFadden
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt
 Online Editor: Jeremy Lott
 Colourist: Mick Vincent
 Online Conform: Mark Bright
 Ood Created by Russell T Davies
 With thanks to the BBC National Orchestra
 of Wales
 Conducted and Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Dyfed Thomas
 Sound Recordist: Bryn Thomas
 Costume Designer: Barbara Kidd
 Make-up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Peter H Oliver
 Production Designer: Michael Pickwood
 Director of Photography: Owen McPolin
 Line Producer: Diana Barton
 Executive Producers: Steven Moffat,
 Piers Wenger, Beth Willis
 BBC Cymru Wales
 © BBC MMXI

'WE FINALLY GET TO MEET THE TARDIS
IN PERSON, AS ITS ESSENCE IS
TRANSPLANTED INTO A WOMAN.'

Profile

NEIL GAIMAN

Writer

Neil Richard Gaiman was born 10 November 1960 in Portchester, near Portsmouth. His father's family ran a chain of grocery shops in the area and his mother was a pharmacist. His parents became prominent Scientologists in the mid-60s and moved to East Grinstead where the movement was based. Gaiman was a keen reader from age 4 and childhood favourites included *The Lord of the Rings* and *Chronicles of Narnia* series.

Gaiman became a jobbing journalist, writing book reviews for the fanzine *British Fantasy Newsletter* from 1984 and movie reviews for *Space Voyager* in 1985. Further book and film reviews appeared in *Knave* and *Time Out* from 1986-90. In 1984 he even wrote a biography of pop act *Duran Duran* and another early book was *Don't*

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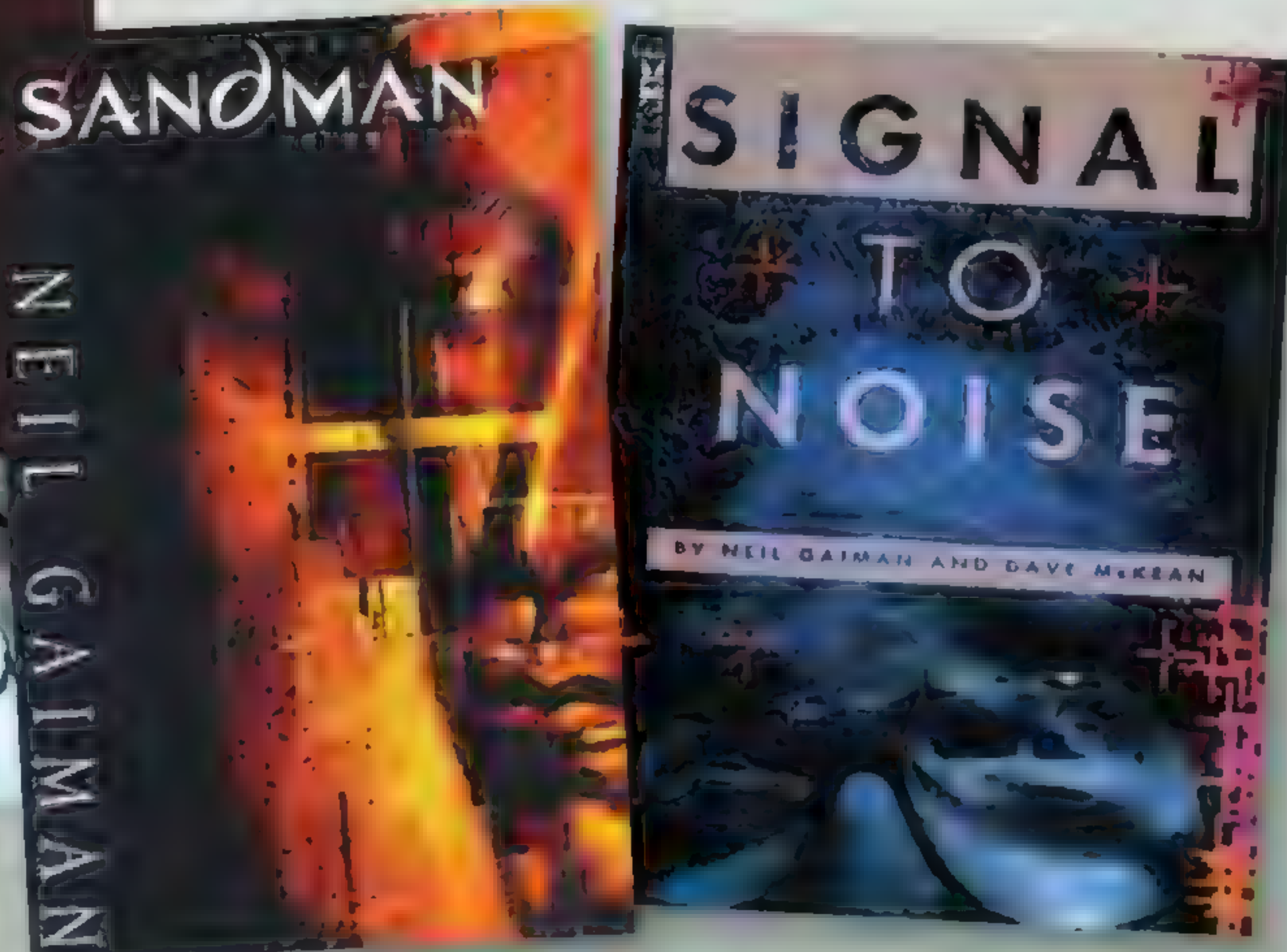
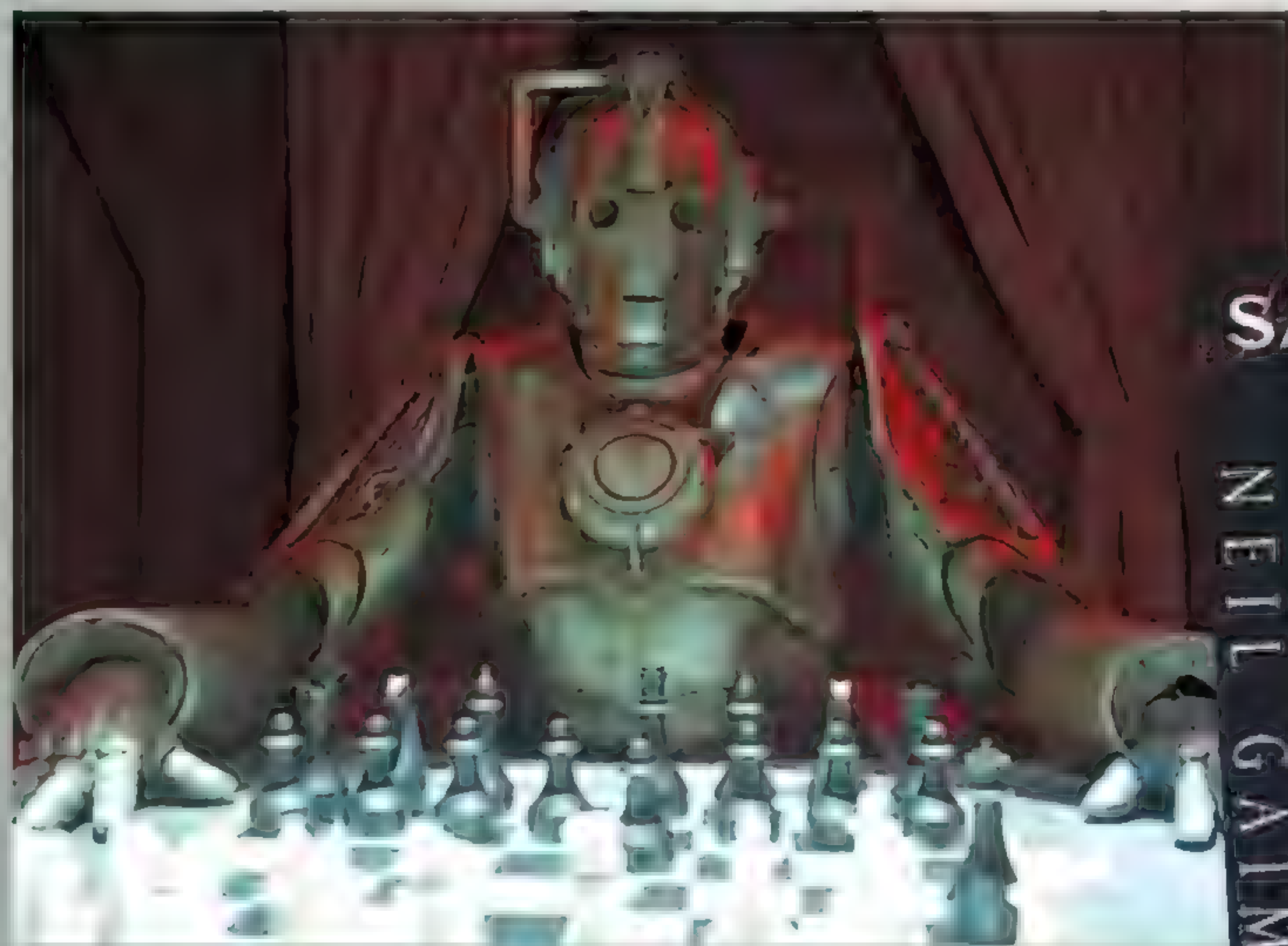
Gaiman also wrote the *Doctor Who* episode *Nightmare in Silver* [2013 - see Volume 74].

Panic: The Official Hitchhikers' Guide to the Galaxy Companion (1988).

His love of comics began in 1984 when he picked up an issue of Alan Moore's *Swamp Thing* while waiting for a train at Victoria Station. Soon he was a published comic writer, with four short stories printed in *2000AD's Tharg's Future Shocks* strand from September 1986. Signed by DC Comics, Gaiman collaborated with artist Dave McKean on the groundbreaking *Black Orchid* (1988) and worked on DC's *Secret Origins* title in 1989. Commissioned by DC's Vertigo imprint to revive a forgotten property, Gaiman's dream-like fantasy comic series *Sandman* would run for 75 issues between 1989-96. The series won three Eisner awards in 1991, and would go on to win a total of 13 awards. It was revived for a mini-series, *Overture*, in 2013-15.

His work broke into broadcast media in 1996, when Radio 3 adapted his graphic novel *Signal to Noise* and, on a larger scale, BBC2 produced six-part serial *Neverwhere* (1996). Devised with comedian Lenny Henry, it told of a civilisation hidden beneath London. *Neverwhere* was later adapted for Radio 4 in 2013. Radio 3 also adapted Gaiman's graphic novel *The Tragical Comedy or Comical Tragedy of Mr Punch* in 2005.

His first novel, *Good Omens* (1990), was a collaboration with Terry Pratchett but his





first solo novel, *Stardust*, was not published until 1999. His next works, *American Gods* (2001) and *Coraline* (2002), both won Hugo, Nebula, Bram Stoker and Locus awards. He began the *InterWorld* book series, originally developed as a TV series, in 2005 with Michael Reaves. *The Graveyard Book* (2008) won the Newbery and Carnegie medal prizes, while *The Ocean at the End of the Lane* (2013) won the vote for Best Book at the National Book Awards. Gaiman has written more than a dozen children's novels since 2003 and numerous short stories.

Several works have been made into movies; *Stardust* was adapted for film in 2007 and *Coraline* became an animated feature in 2009. Gaiman wrote film screenplays for *MirrorMask* (2005, with Dave McKean) and *Beowulf* (2007, with Roger Avary). Now something of a media figure himself, Gaiman appeared in cartoon form in both *Arthur* (2010) and *The Simpsons* (2011).

Recent comic work has included the postmodern two-part comic event *Batman:*

Whatever Happened to the Caped Crusader? (2009), which concluded the original runs of both *Batman* and *Detective Comics*.

Gaiman's TV work is rare – he wrote an episode of *Babylon 5* entitled *Day of the Dead* in 1998 – so it was something of a coup to have him write for *Doctor Who*. “I’ve been a fan for ever,” he told *Doctor Who Magazine* in 2011, and his earliest childhood memories of the show were of *The Web Planet* [1965 – see Volume 4]. Of writing *The Doctor's Wife* he said; “It’s like my inner seven-year-old is the happiest inner seven-year-old in the whole universe right now.” The episode won a Hugo for Best Dramatic Presentation, Short Form.

Gaiman wrote a further *Doctor Who* TV episode, *Nightmare in Silver* [2013 – see Volume 74]. He also wrote ebook novella *Nothing O’Clock* for the Eleventh Doctor, while a 100-second minisode *Rain Gods*, reworked from a cut sequence in *The Doctor's Wife* and starring Matt Smith and Alex Kingston, appears on the *Complete Seventh Series* DVD. ■

Above:

Neil Gaiman with Suranne Jones and Matt Smith; the stars of *The Doctor's Wife*.



THE REBEL FLESH/ THE ALMOST PEOPLE

► STORY 17

When a fierce solar storm hits an acid-mining factory, the miners' 'Gangers' gain independent life. The Doctor faces a moral dilemma as he works to avoid conflict between the humans and their Flesh doubles.



Introduction

Another two-part story, 2015's *The Zygon Invasion/The Zygon Inversion*, presents us with two versions of a much-loved character: the *Doctor Who* fangirl Osgood, and a Zygon who has taken her form. It doesn't matter, we're told, which one is human and which one is alien. Osgood is Osgood.

The Rebel Flesh starts with the opposite proposition. The staff at a mining operation use disposable duplicates of themselves to carry out dangerous operations. These Gangers are merely 'Flesh' avatars of the original human beings. But then, of course, there's a freak incident that gives the Gangers free will... and from that point, questions arise about the treatment of these replicas.

If someone is used as the template for a new creature, do they have any say over what happens to that life? Whatever moral lesson we may have learnt by the end, it's

Below:

Amy is in need of some anti-aging cream!




clear that the real Amy takes precedence over the Ganger with whom the Doctor and Rory have been travelling with since *The Impossible Astronaut* [2011 – see Volume 66]. Although not truly independent – like the Flesh versions of Cleaves, Jennifer, Dicken, Jimmy and Buzzer – after all we've seen, are we certain Amy's copy hadn't shown her own conscious thoughts?

These two episodes are interestingly placed in the 2011 series. Not only does *The Almost People* lead directly into *A Good Man Goes to War* [see Volume 68], which relies on the preceding story for a clever twist, it also casts a shadow on other stories later in the run.

The Girl Who Waited [see Volume 69] presents us with another pair of Amys. One is the 'current' Amy, and the other, an older version from 36 years in her future. In that instance, there can be no doubt that both women are entitled to make their own decisions... and yet, as with the Gangers, do we feel that the original (in this case, earlier) version of Amy has precedence over the subsequent iteration?

Could all of this double trouble have been a clue to the resolution of the series as a whole? It began with the death of the Doctor, and the finale – *The Wedding of River Song* [see Volume 70] – reveals how the Doctor cheats this certain fate.

The Rebel Flesh is, like *The Zygon Invasion*, a study of how we treat minorities. Like many other *Doctor Who* stories, however, it also highlights the unsettling notion that things aren't always as they seem... 

'IF SOMEONE IS USED AS A TEMPLATE
FOR A NEW CREATURE, DO THEY HAVE
ANY SAY OVER WHAT HAPPENS TO
THAT LIFE?'

STORY The Rebel Flesh

In a monastery on an island, three workers in hazard suits – Jimmy, Buzzer and Jennifer – check the potency of a well of acid. Buzzer falls into the acid and dissolves but seems unconcerned by it. [1]

Rory and Amy are playing darts in the TARDIS when an alarm sounds, warning of a solar tsunami. The Doctor crash-lands the TARDIS outside a monastery. Rory touches the pipe and is burned; it's pumping acid to the mainland. They go inside, entering a room where Jimmy, Buzzer and Jennifer are strapped in harnesses. Another Jimmy, Buzzer and Jennifer come in, armed with cattle prods, and are joined by two more contractors, Cleaves and Dicken.

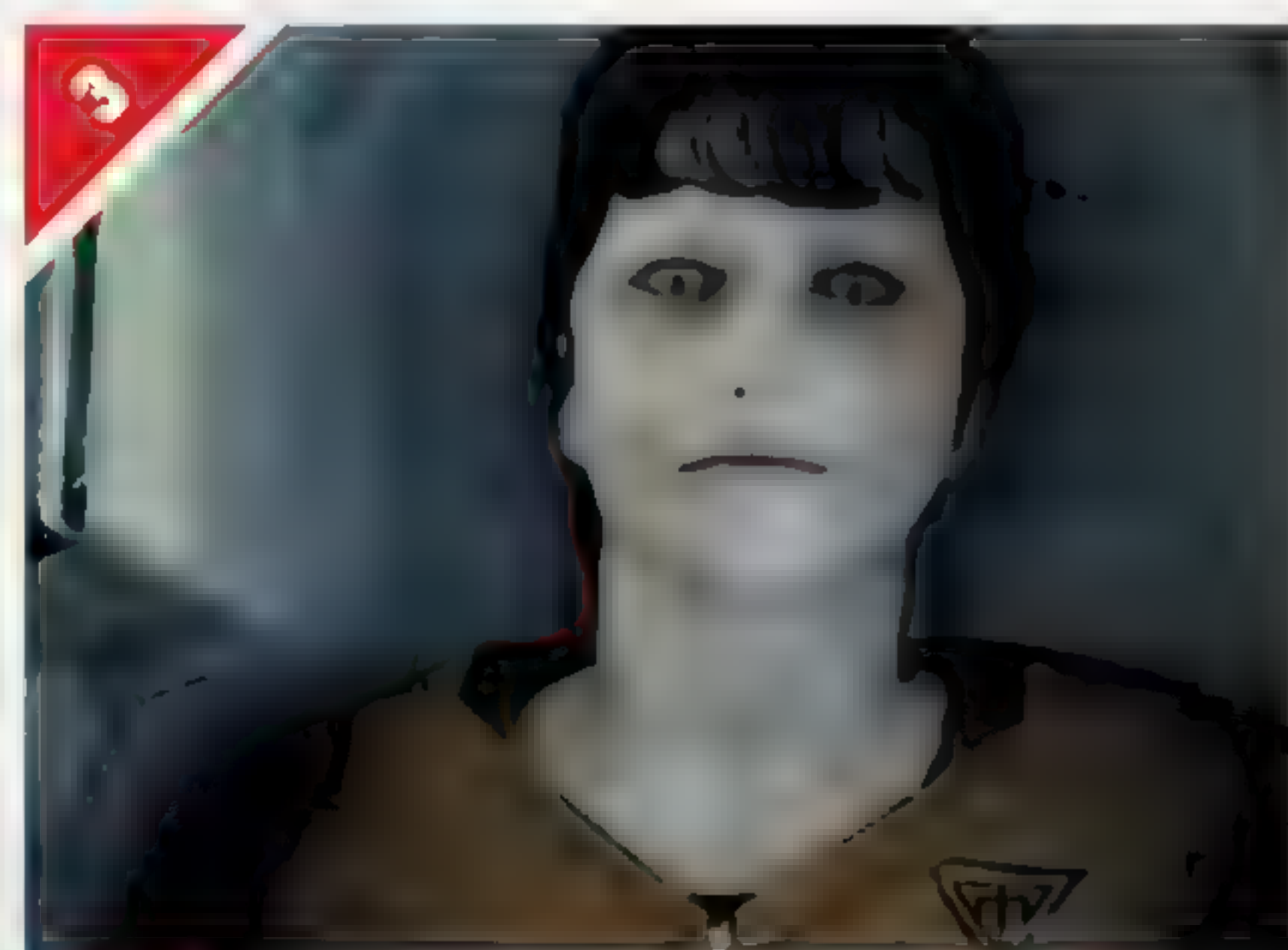
The Doctor asks to see their “critical systems” and is led to a vat filled with a milky fluid – the Flesh, a form of

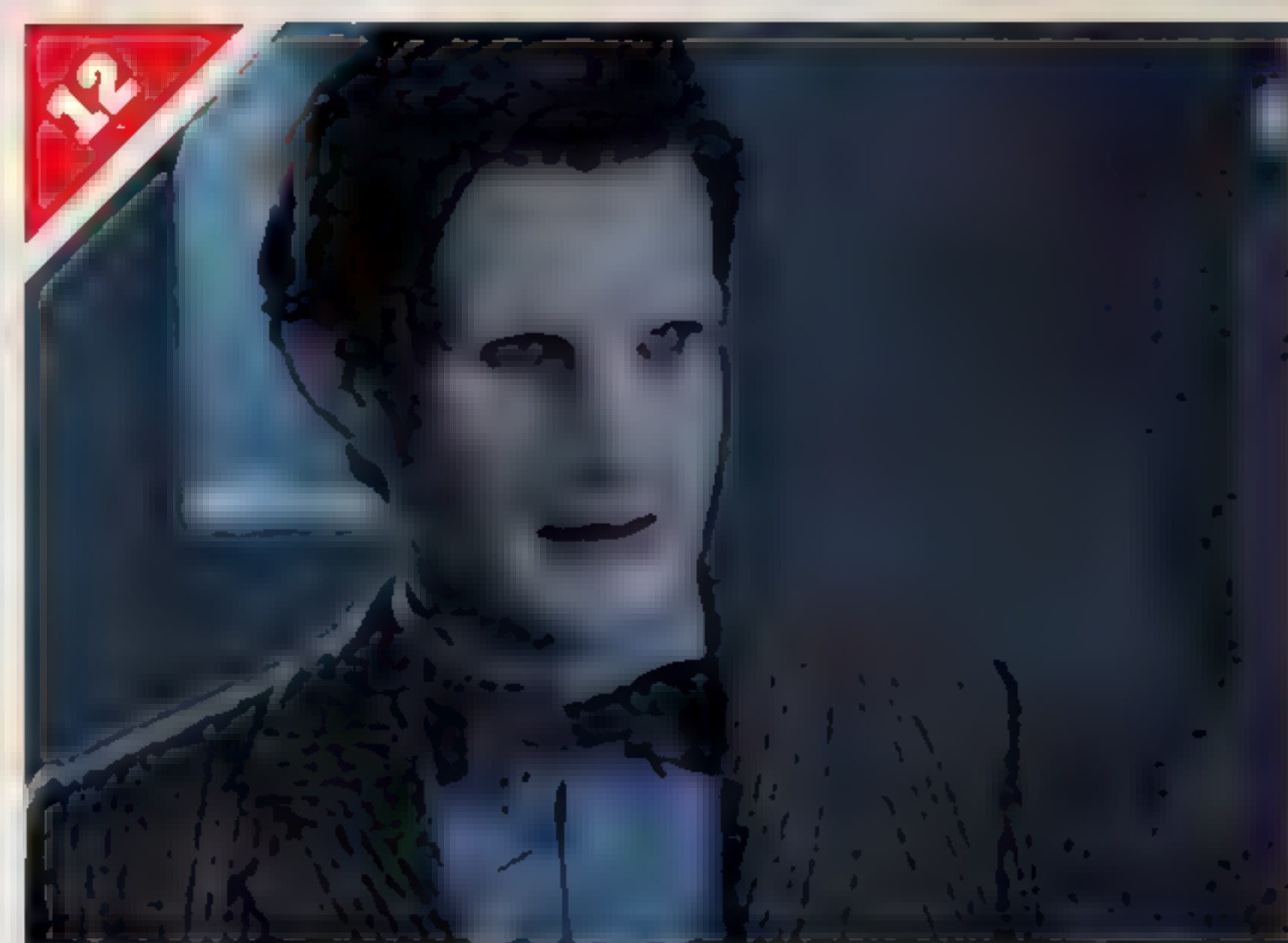
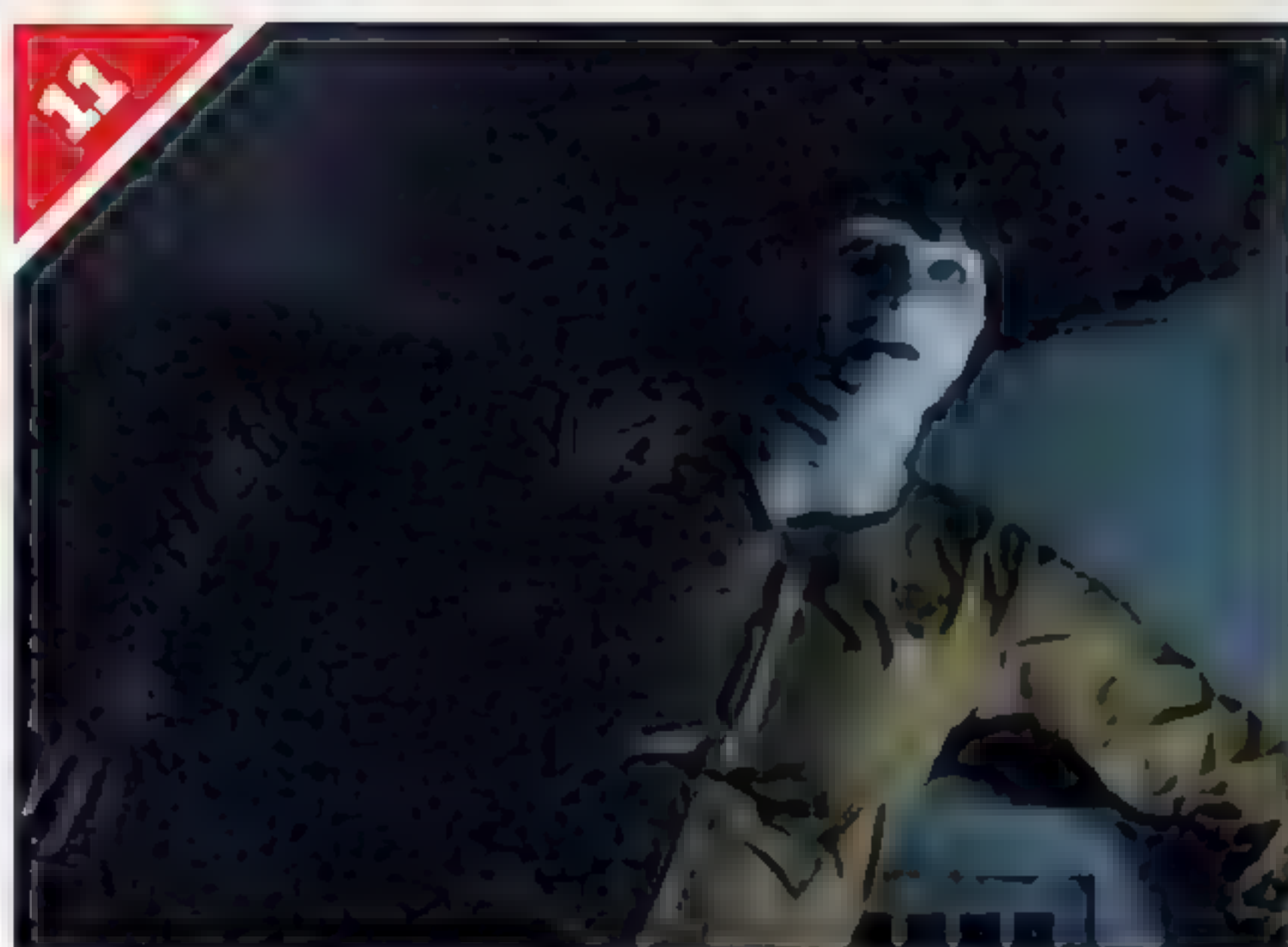
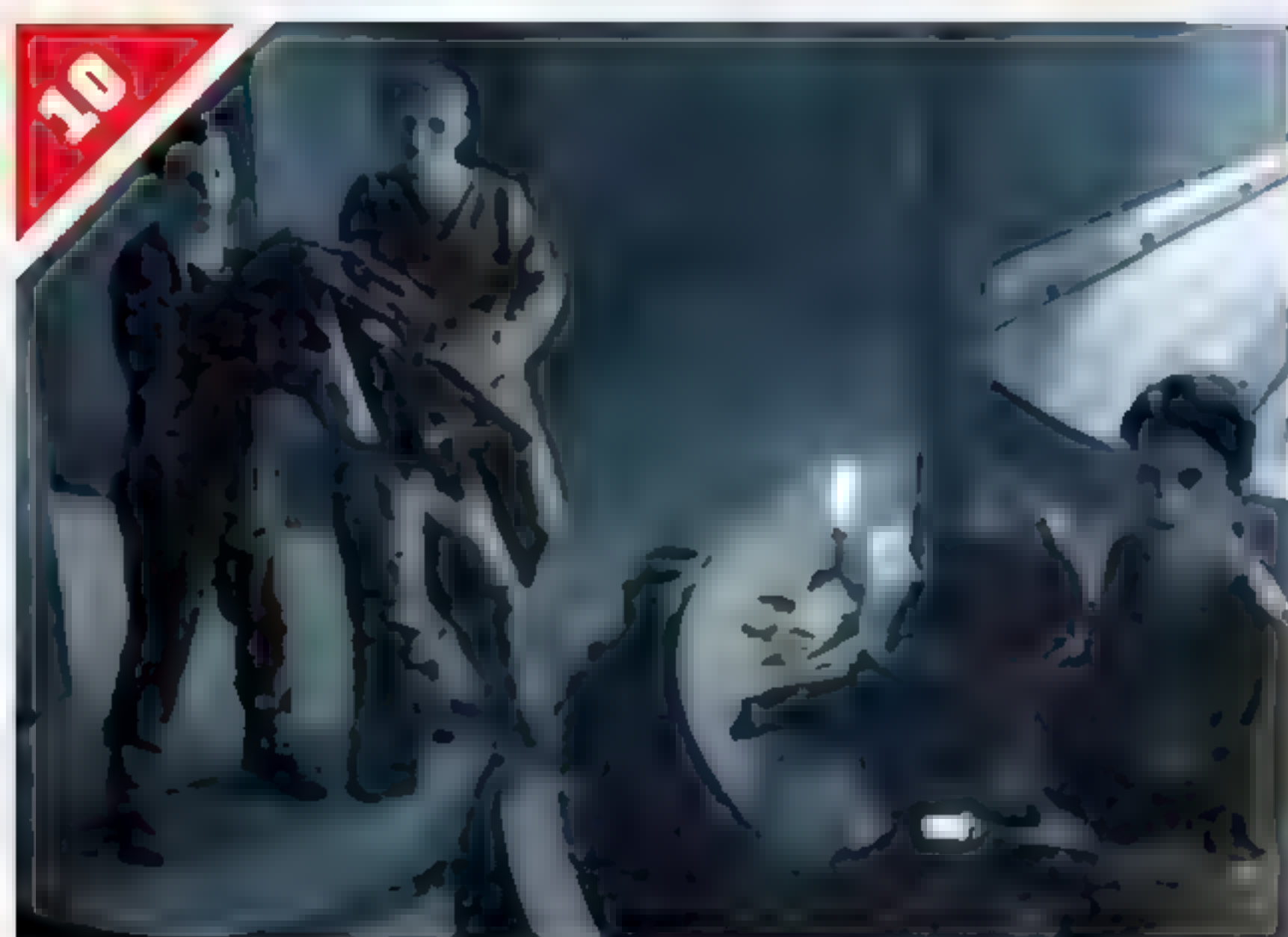
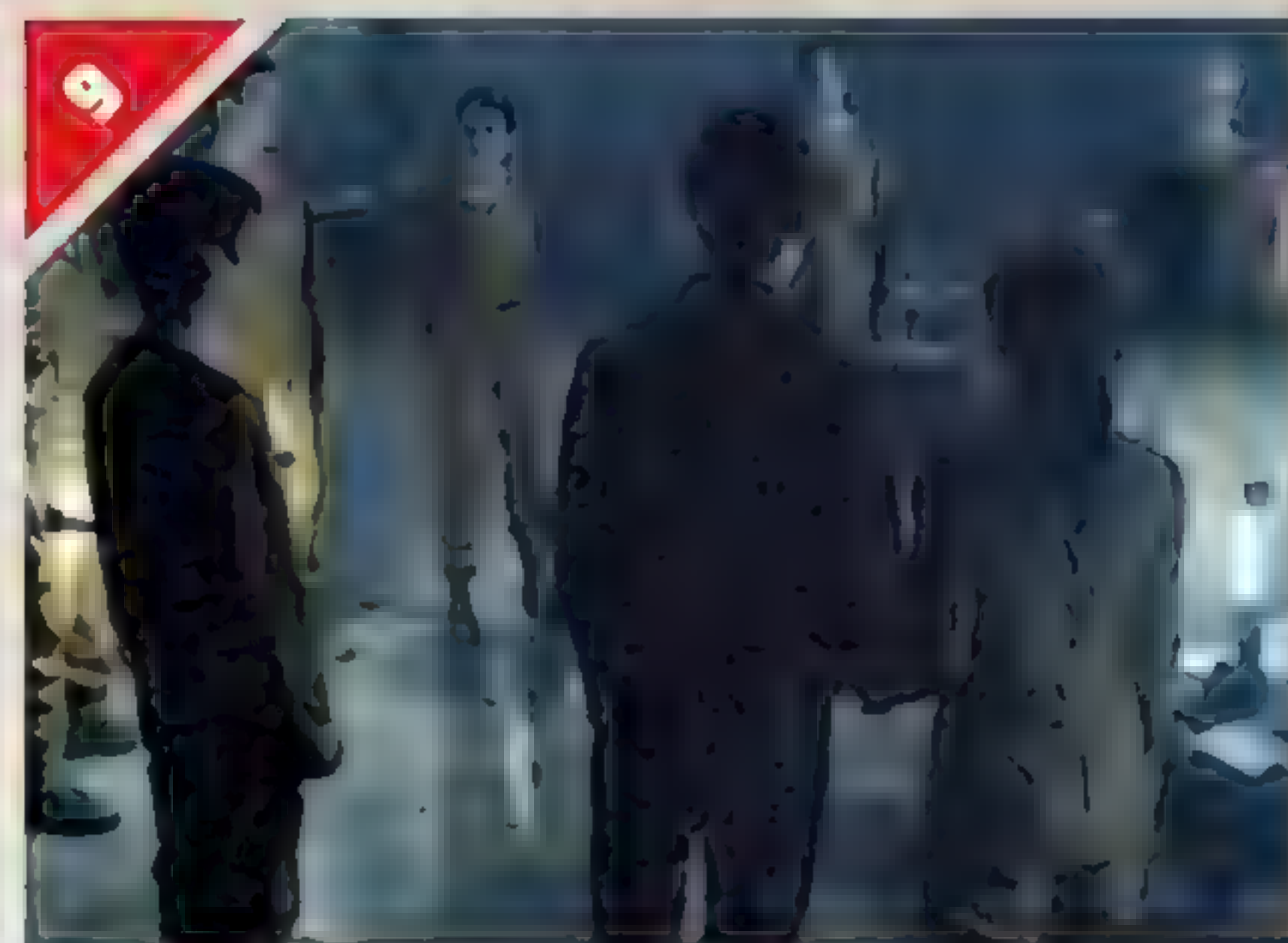
programmable matter with which they can replicate a living organism. [2] They use it to create disposable Gangers, controlled from the harnesses, which they use to mine the acid.

There's a crash of thunder heralding a solar storm. Jennifer gets into her harness while a Ganger Jennifer is created in a vat in the chapel. [3] The Doctor warns the workers they have a big problem; the factory gets its power from a solar router, which will explode when the storm hits.

The Doctor climbs up to the router to disconnect it. Lightning strikes and the Doctor is thrown to the ground. The electricity is channelled into the Flesh. [4]

The Doctor wakes to find the factory has lost all power. He goes with Cleaves to the harness room where Jimmy, Buzzer and Jennifer are recovering; they were in their harnesses when the lightning struck. Amy and Rory are there; Cleaves assures them that the Gangers will have returned to pure Flesh. But then a record starts playing





in the dining hall; the Gangers are still alive and are at large!

Jennifer feels unwell so Rory goes with her to the washroom. He waits while she goes into a cubicle, then suddenly an arm smashes through the door and punches him. Jennifer is a Ganger and her head snakes towards him! [5] Rory flees in terror.

The Doctor tests Cleaves by handing her a hot plate. She fails to react instantly, indicating that she is a Ganger. Her face morphs and she races out, screaming. [6]

Rory finds Ganger Jennifer in the locker room. She looks human once more and believes herself to be as real as the real Jennifer, not a monster. [7]

The Doctor speaks to the Flesh, then goes outside to discover the TARDIS has sunk into the ground.

Amy is spooked by a vision of a woman with an eyepatch, [8] then is surprised by Rory, who has brought Ganger Jennifer with him.

The Doctor goes to see the Gangers and suggests they try to work together. He takes them to meet their human counterparts in the dining hall (apart from Cleaves and Jennifer). [9]

It looks like they will co-operate, until the real Cleaves arrives brandishing a circuit probe.

She thinks the Gangers are monsters that must be destroyed and she uses the probe to melt Ganger Buzzer. The remaining Gangers flee, and both groups decide that it is now a question of “us and them”. [10]

The Doctor, Rory, Amy and the humans head for the chapel, the most defensible room in the monastery.

Jennifer hears Rory call her name – as her Ganger clings to the ceiling. [11]

Rory goes to look for Jennifer while the Doctor, Rory, Amy and the humans barricade themselves in the chapel. But the Doctor knows they are not alone – there’s a Ganger Doctor in with them! [12]

The Almost People

The Gangers start burning through the door with acid. The two Doctors get on swimmingly and work out that the vat's piping must go through the floor. The Doctor locates a service duct that provides an escape route. [1] The Doctors, Amy, Jimmy, Buzzer, Dicken and Cleaves race through the tunnels to the evacuation tower.

Ganger Jennifer tells the rest of the Gangers they should inspire the others to start revolution. [2] She leaves and tries to activate the thermostatic override but her handprint is rejected as non-human.

The Doctors succeed in restoring power. Cleaves calls the mainland to request evacuation and they confirm that a shuttle is on its way. The Doctor then sets the comlink to make a call on a time delay. Amy sees the woman with the eyepatch and informs the Doctor; [3] he dismisses it as a "time memory".

The Ganger Doctor steps outside and Amy goes after him. She tells him that she has seen the Doctor die and the Ganger Doctor becomes aggressive. [4] She runs back to the real Doctor. The Ganger Doctor realises he can connect to the Flesh and informs the others that it wants revenge.

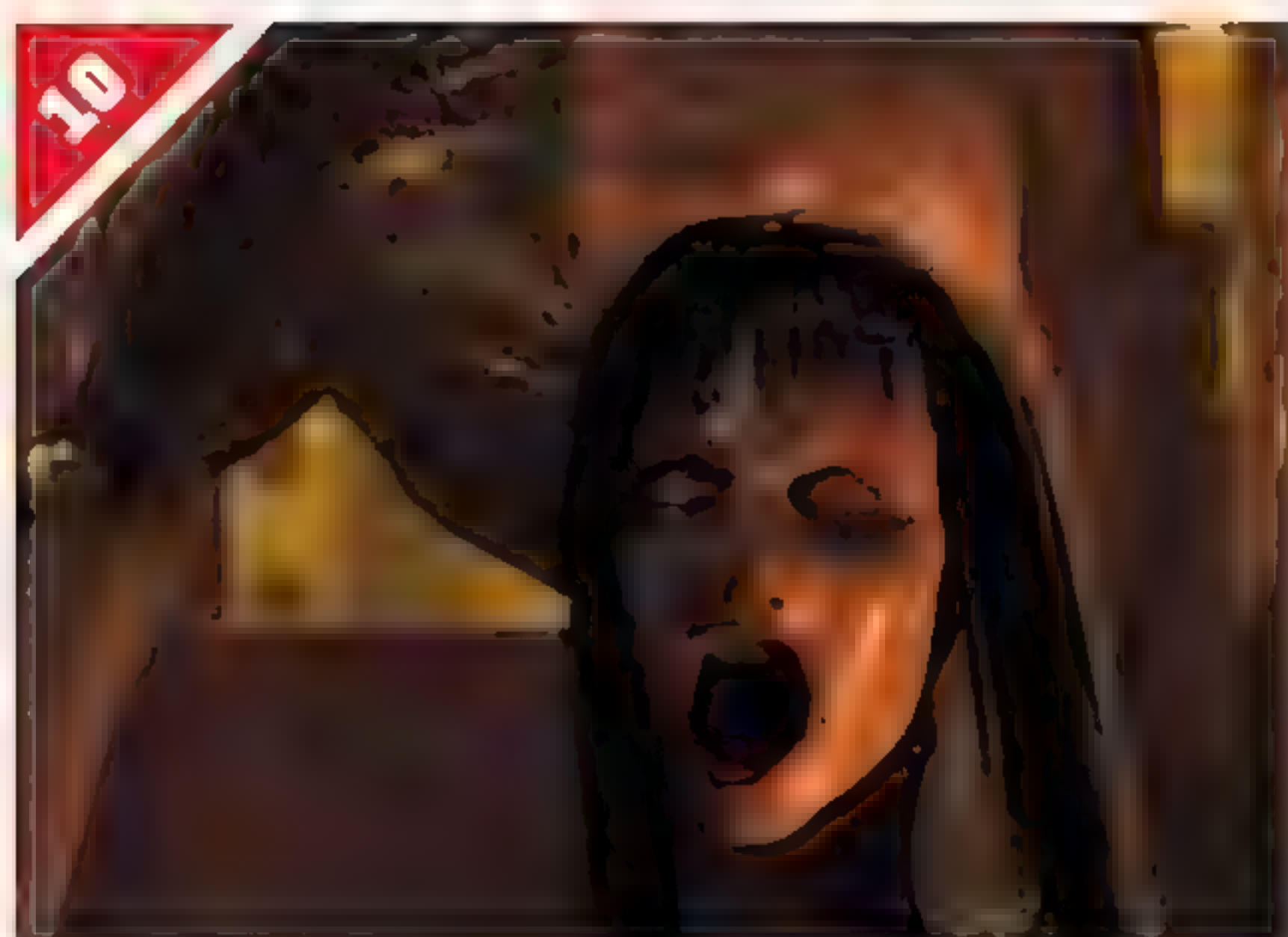
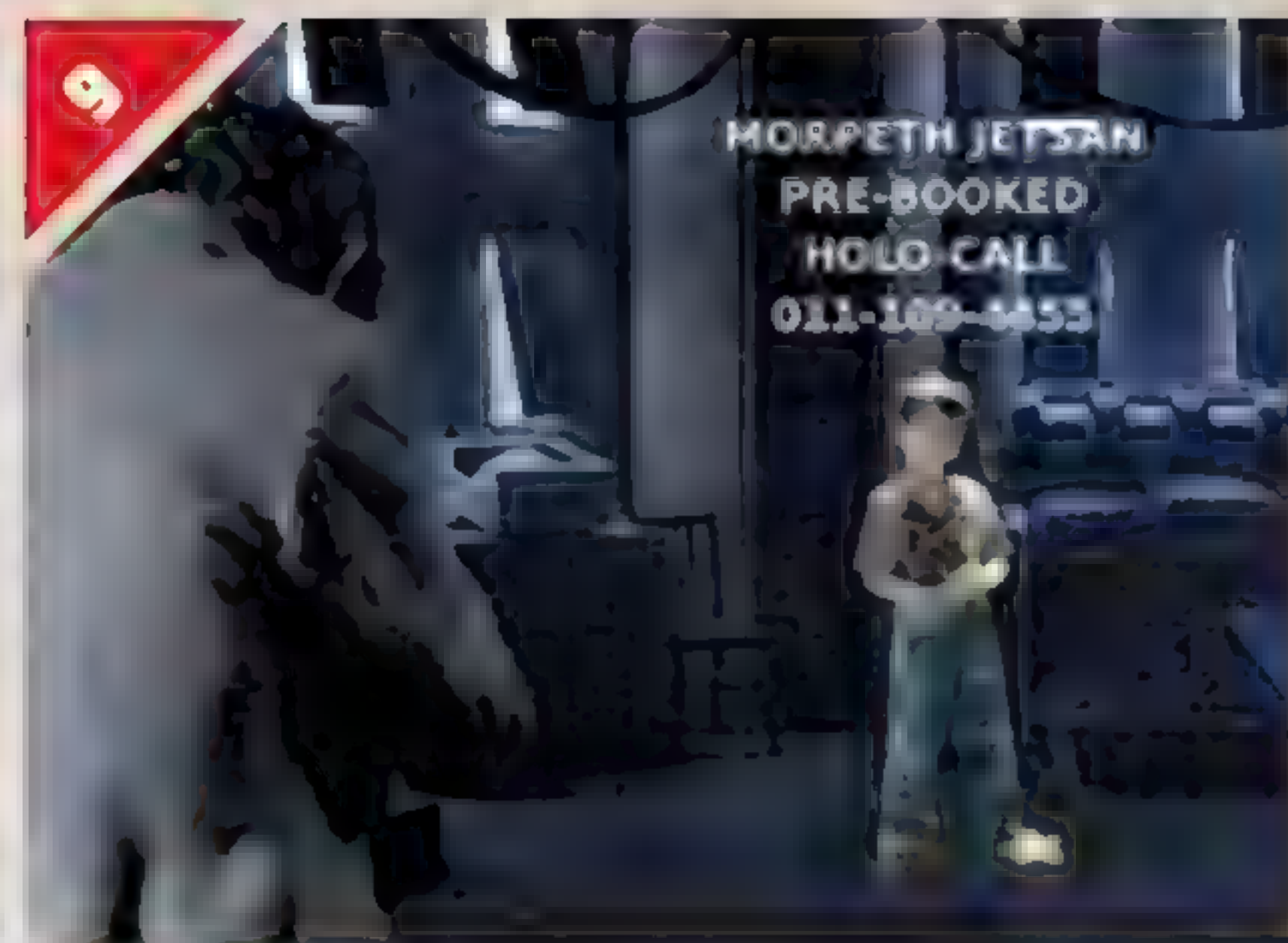
Rory discovers Jennifer and her Ganger double in the crypt. [5] The two Jennifers fight and one pushes the other into a pool of acid. She dissolves, revealing that she was the Ganger.

Buzzer spots Rory and Jennifer on a monitor and the Doctor sends the Ganger Doctor to find them, accompanied by Buzzer.

Rory and Jennifer reach the thermostatic room where Jennifer puts Rory's hand on the scanner. This activates the thermostatic override, heating up the acid under the island. [6]

Cleaves informs the Doctor that she has a brain clot. As the ground shakes, they are forced to abandon the tower.





Jennifer shows Rory the room where the discarded Flesh is left to rot. [7]

The Ganger Doctor and Buzzer discover Jennifer's corpse – then Buzzer knocks the Ganger Doctor unconscious! Buzzer finds Ganger Jennifer and she demonstrates how she can grow – and kills him. [8]

The Doctor and the others run into Rory, who tells them about a secret tunnel under the crypt.

The Ganger Doctor wakes to find himself at the feet of the other Gangers.

The humans enter the crypt where all of them apart from Rory are locked in by Ganger Jennifer. She drags Rory to the dining hall where the other Gangers are waiting. But then the Doctor's delayed call is connected, relaying a hologram of Jimmy's son, Adam. [9]

Moved by the sight, Ganger Jimmy runs to save his counterpart.

Ganger Jimmy enters the crypt just as his counterpart suffers an acid burn. Jimmy hands over his wedding ring

before dying. Everyone left is forced to flee through the tunnels pursued by Ganger Jennifer, who has transformed into a ravening monster. [10] Dicken sacrifices himself to save the others. The roof collapses, bringing the TARDIS with it!

As the TARDIS departs, the Ganger Doctor and Ganger Cleaves stay behind and are vapourised.

The Doctor uses the TARDIS to stabilise the Gangers and cures Cleaves of her brain clot. He drops Jimmy off with Adam and deposits Cleaves and Dicken at their company headquarters, telling them to make the company stop what it's doing to the Flesh. [11]

Amy doubles up in agony. Rory helps her inside the TARDIS, where the Doctor explains that he only visited the island to find out how to block the signal to the Flesh. He tells Amy that they are coming for her, then uses his sonic screwdriver to make her dissolve...

... and the real Amy wakes up in a cubicle, about to give birth! [12]

Pre-production

"It's *The Thing* meets *Made in Dagenham*," declared Steven Moffat of writer Matthew Graham's two-part story in the *Radio Times*. Having made his mark on television with his time-travel cop show *Life on Mars*, Matthew Graham had written *Fear Her* [see Volume 53] for the 2006 series of *Doctor Who*. While originally due to write a later episode for the 2007 series, he had become occupied with a *Life on Mars* sequel (*Ashes to Ashes*) and an American version of *Life on Mars*. Graham hoped to write for the 2010 series of *Doctor Who* and discussed some one-episode ideas with executive producers Piers Wenger and Steven Moffat, settling on a storyline featuring an old people's home and a lighthouse that was a spaceship. However, his trips to the USA and *Ashes to Ashes* precluded him developing his script, and eventually he contacted Moffat to admit

Right:
Taking it easy.



that he had to drop the commission. Furthermore, Graham was told that with his adventure occupying the Episode 5 and 6 slots, he might also be required to create a cliffhanger into *A Good Man Goes to War* [2011 – see Volume 68]), the projected mid-series finale.

Moffat had two main influences in mind. The first was the major 2009 animation movie *Avatar*, which concerned miners on an alien world using hybrid bodies to interact with the natives. The second was the 1982 science-fiction movie *The Thing* (itself based on an earlier 1951 movie and the 1938 short story *Who Goes There?* by John W Campbell Jnr) in which a shape-changing alien got loose at an Arctic research base; Moffat liked the notion of not knowing whether a character was a trustworthy original or a dangerous duplicate. Moffat knew that he wanted the human replica avatars to rebel, and with Graham developed the idea of the doubles being created from a programmable,

Connections: Dusty hit

► The record Jimmy plays is British soul singer Dusty Springfield's 1966 recording of *You Don't Have To Say You Love Me*, a translation of the Italian song *Lo Che Non Vivo* (*Senza Te*); this had been a Number 1

hit in the UK after its March 1966 release.



synthetic substance. While the head writer wanted the tale to be set in a factory (rather than a predictable military setting), Graham favoured a monastic setting as in the 1986 historical mystery film *The Name of the Rose* (based on Umberto Eco's 1980 novel *Il nome della rosa*). While the notion of monks working in a factory did not work, a compromise was reached of factory workers toiling in a converted medieval monastery. This creepy setting fitted the 'Gangers', derived from the Germanic folklore term for a double, 'doppelgänger'.

Ganger doubles

With the Gangers given their independence during a storm, Moffat and Graham saw that the Flesh – from which the Gangers were created – had parallels with Mary Shelley's classic 1818 novel *Frankenstein; or, The Modern Prometheus* in which a human scientist created a living being. Graham did not want the Gangers presented as evil beings wanting to dominate their creators, but as creatures fighting for survival; this agenda allowed the moral discussion with the Doctor uncovering the 'humanity' in the Gangers, in comparison to the humans who had mistreated them as disenfranchised slaves. The notion of the Gangers being exact duplicates meant that the humans would essentially have to outthink themselves. Because of this, Graham also thought of the classic sci-fi movie *Invasion of the Body Snatchers* (originally 1956; remade 1978 and again in 1993) in which alien duplicates of humans grew from pods.

With a few existing scripts as a guideline, Graham bypassed storylining and started scripting; although he had written *Fear Her* for a children's audience, he saw the new assignment as a family show,

drawing upon memories of 1960s *Doctor Who* starring Patrick Troughton as the Doctor. Moffat encouraged him to try to scare the audience. Early draft scripts featured more Ganger copies, but they were dropped as it was thought it made the story too complicated and confusing. Similarly, the second episode opened with a different set of characters in a different location, but for reasons of cost and simplicity it was decided to develop the existing characters from the first episode. Another dozen non-speaking acid factory workers were similarly dropped to focus on five main characters.

Having seen most of the 2010 series, Graham found writing for the Doctor straightforward; this incarnation's internal dialogues made it easier to write scenes of the Doctor talking to his Ganger double. The notion of the Flesh struggling to fix on the Doctor's present incarnation allowed Graham to drop in quotes from some of the earlier Doctors that the writer had grown up watching; Moffat liked this, since it emphasised that these adventures were

Below:
What does
the sonic say?



part of one vast tale. The behaviour of Amy towards Rory in previous stories allowed Graham to take their relationship into new territory by having Jennifer, one of the crew, take a shine to Rory.

The image of the Jennifer creature with her face on a distorted body was inspired by an 1865 illustration by John Tenniel for Lewis Carroll's *Alice's Adventures in Wonderland* which depicted an elongated Alice with a normal-sized head. Draft scripts featured various beheadings; the Jennifer creature claimed to have the heads of the Doctor, Amy and Rory in a bag, but this was a trick played by the Flesh, and at tone meetings it became clear that this rather horrific element should be dropped.

After the first draft, Moffat asked Graham to emphasise that the Doctor's arrival at the factory was no accident, but his investigation into the Flesh. Two drafts

in, Moffat asked the writer to add material about the real Amy being pregnant and the revelation of her being a Flesh duplicate at the end of Episode 6 – *Gangers*, but ultimately named *The Almost People*; this originally ended with Rory and the Doctor walking to the TARDIS while Amy saw the Eye Patch Lady again, but then Moffat asked Graham to rewrite the conclusion, outlining the lead-in to *A Good Man Goes to War*. The two episodes would form Block Three of the 2011 series. A newcomer was welcomed to *Doctor Who* in the form of director Julian Simpson. Born in London in 1972, Simpson grew up as a fan of Tom Baker's era of *Doctor Who*, recalling *City of Death* [1979 – see Volume 31] in particular. As both a writer and director, his television work included *The Inspector Lynley Mysteries*, *Spooks* and *New Tricks* as well as directing on *Hotel Babylon* and *Hustle*. Although his

Below:

A gang of Gangers.



wife, Jana Carpenter had played De Maggio in *Dalek* [2005 – see Volume 49], Simpson had not been very taken with recent *Doctor Who*; however, he had been very impressed with the broadcast of *The Eleventh Hour* [2010 – see Volume 63] and asked his agent to investigate the possibility of working on the programme. A few months later he was contacted by producer Marcus Wilson who felt that the director's work on *Spooks* suited the tone of the Ganger story.

Character duplication

Simpson was delighted with Graham's scripts, seeing the limited cast piece initially as a play. However, the character duplication turned this notion on its head, and meant a very complex project with careful scheduling of split-screen work and the use of doubles in multiple takes. Production designer Michael Pickwood drew up plans for the fictional monastery of the St John's facility; this demanded numerous different locations for all the different scripted rooms. Visually, Simpson was inspired by various *Frankenstein* films (such as the 1931 Universal version and the 1957 Hammer version), the 1992 science-fiction film *Alien*³ which was set in a refinery prison, the 2010 psychological thriller *Shutter Island*, and *The Thing*.

Simpson trailed Toby Haynes' work on *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66] for a week in mid-October. The readthrough script for the first episode – *The Rebel Flesh* – was issued on Tuesday 9 November, with that for *The Almost People* (still named *Gangers* at this stage) circulated the next day. The readthrough took place from 11am on Friday 12 November 2010 in the Upper Boat meeting room with the *Doctor Who Confidential* team present. Karen Gillan



liked the sub-plot with Jennifer and Rory as it opened up new avenues for her performance as Amy, while of the Episode 6 cliffhanger, Matt Smith later commented, "We read it and went, 'Oh my God!'"

Scots actor Mark Bonnar was cast as Jimmy, having featured on *Casualty*, *The Bill* and *Paradox*. Playing Buzzer, Marshall Lancaster had been Chris Skelton in both *Life on Mars* (line-produced by Marcus Wilson who suggested him for the role) and *Ashes to Ashes*, while the actor's other television credits included *The Lakes* and *Coronation Street*. Sarah Smart had been a child actress in series such as *Woof!* while her other television work before being cast as Jennifer included *Soldier, Soldier*, *At Home with the Braithwaites*, *Five Days*, *Casualty 1909* and *Wallander*. Leon Vickers – playing Dicken – was comparatively new to television, having worked on shows such as

Above:

Jennifer realises that she's left her face mask on for too long.

Connections: Roman hero

► The 'Doctor' refers to Rory as "Roranicus Pondicus" in cod Latin in relation to his role as the Last Centurion in *The Big Bang* [2010 – see Volume 66]. In this living plastic Auton form, Rory stood guard over Amy for almost 2,000 years as she regenerated in the Pandorica.





Above:
The Ganger
make-up artists
at work.

Garrow's Law. Cast as Cleaves, Raquel Cassidy's extensive television career included *Teachers*, *Lead Balloon*, *Party Animals* (with Matt Smith) and *Moving Wallpaper*; she had also featured in Big Finish's *Doctor Who* audio *The Judgement of Isskar* recorded in April 2008. Cassidy was cast only three days before recording – and

spent much of this time at prosthetics appointments for her Ganger make-up.

The readthrough scripts contained various differences from the shooting script. After the travellers emerged from the TARDIS in *The Rebel Flesh*, Rory originally remarked, "We'll have to walk in to Whitby." "Who said anything about Whitby?" asked the Doctor. "Ernie Wocklebottom's..." began Rory. "Sweetheart, take a look around you," remarked Amy, "Whitby is yesterday's chip paper." In this draft, Jimmy's record was Tom

Jones singing *Green, Green Grass of Home*, with Rory commenting that his mum was a fan of the Welsh singer. There was a short discussion with Amy and the Doctor noting that the acid had eaten its way through the ground after Rory burnt his hand. On hearing people running towards them, Rory grabbed Amy's hand and they fled, leaving the Doctor calling, "Ponds? Ponds!" The couple quickly became lost in the corridors and heard footsteps behind them; as they ran, the eyes of the gargoyles lit up red. Meanwhile, the Doctor was told to halt and remain calm by the tannoy out in the courtyard; "My mistake," replied the Time Lord, "I'm looking for the beta facility on the next island. The one that sells porcelain Scottie dogs?"

A storm strikes

While the Doctor met the Gangers outside, Amy and Rory entered the alcove area and found Cleaves in her rig – while the Ganger Cleaves was speaking to the Doctor outside. Jenny, Jimmy and Buzzer discovered the Ponds in the alcove room as the Doctor was escorted in by Dicken and Cleaves. This draft omitted Dicken's sneezing and Buzzer's use of company slogans. When discussing living matter growing, Cleaves told the Doctor, "Coral grows – it's no more than that." The Doctor also scanned the Flesh with his sonic, which was omitted from the shooting script, and as the Jennifer Ganger was created, Cleaves noted, "Not many outside of our industry get to see this." When the Doctor's party entered the monitoring station, they shimmered; "Wave's disturbing the Earth's magnetic field," explained the Doctor as Rory glanced at his watch and saw its hands spinning backwards. The shimmering continued as the storm struck

Connections: Alias The Doctor

- The Doctor suggests – assuming he was the Ganger – he should be called 'Smith'; John Smith was an alias he had first adopted in *The Wheel in Space* [1968 – see Volume 12] suggested by companion Jamie McCrimmon, and used during his Earth exile in *Spearhead from Space* [1970 – see Volume 15] onwards.



the island. When Cleaves and the Doctor returned to the crypt, the Doctor puzzled longer about what had happened while the Foreman urged him to come with her. As Rory took Jennifer to the washroom, there was a short scene in a corridor, the walls of which were covered with graffiti reading "WHY?" "They must have written it," said Jennifer, but Rory noted, "Except it's all in the same handwriting," and saw that a pair of frightened eyes had been scratched in the stone. After the Doctor's experiment to reveal Cleaves as a Ganger, the dialogue was shorter with the Doctor simply confirming that only Jennifer and the Foreman were Gangers and none of the reassurance about stabilising. Jennifer 2 later told Rory that she wrote an e-letter to her mum that morning. The scene of the Doctor, Amy and Jimmy moving along the corridor was different, with Jimmy and Amy carrying a box of distress flares,

Jimmy asking about the real Jennifer and Cleaves and the Doctor concerned that the storm didn't tip the TARDIS off the cliff. When the Doctor spoke to the Gangers in the crypt, he assured Cleaves 2 that she knew she could trust him. The Doctor originally asked for size eight shoes rather than size 10. There were two short scenes with the real Jennifer trying to activate a wall intercom in one of the corridors – while nearby her suited Ganger was marching with purpose to find her. At the door to the chapel, when Rory asked "Where's Jennifer?" Cleaves 2 replied, "She's gone to find herself."

The readthrough script for the second episode also had various differences from the shooting script. When using the Third

Connections: No win, no fee

► When Buzzer refers to holo-ads asking, "Had an accident in the workplace?" he was referencing the tagline of personal injury specialist National Accident Helpline formed in 1993.



Left:

Who's who?
The humans
face their
Gangers.

Right:

The crew prepares the TARDIS for an acid bath.

Doctor's voice, the Other Doctor (as his Ganger variant was designated in the script) originally began, "There's only one thing for it Jo," in reference to companion Jo Grant. After the Doctor pointed out that there had to be conduits beneath the chapel, Jimmy agreed, "We adapted the old medieval tunnel system to fit the pipes in!" Material about Cleaves' claustrophobia did not appear in this draft. At this point, there was potential confusion between originals and Gangers, and so in later versions it was specified that the Gangers should wear acid suits in most scenes. When discussing his sonic, the Doctor originally commented, "It seems the Gangers have a slightly different molecular resonance... human beings resonate. They vibrate at a certain frequency... you're a planet of tuning forks chiming in with the single chord of the universe. The Gangers chime just a teeny bit differently." There was more dialogue from the Yorkshire-accented computer in the thermostatic room as it told Jennifer 2, "Look pet, I'm a computer which means I'm right clever and I'm telling you that you..." The Doctor explained that his bet

to halt a planet's orbit had been made with "a seven-year-old lizard child". There was a short scene of Rory and Jennifer outside the secure room with Jennifer remarking, "Wait a minute. This door's always security locked. Power surge must've opened it..." The brief scene of Cleaves 2 also suffering a headache was added later, and when the evac tower shuddered, the 'Doctor' remarked, "When a big old building like this starts wobbling, you don't stay at the top of a thin little



tower." Foreman Cleaves 2 knew that her personal security password was "apple sauce" and reasoned that she would never have given this out. When the 'Doctor' said he was staying to deal with the Jennifer creature, he explained, "She's forced her own molecular growth and stretched her Flesh too thin. With the sonic I can adjust her molecular vibration – it'll be messy but it will work." Revealing his true nature as Flesh, the 'Doctor' told Amy, "There can't be two of us. Universe is pretty big but it isn't big enough for that." There was also a 'stunningly expensive effects shot' indicating that the 'TARDIS spins away from island. Monastery collapses into rubble and fire.'

Shooting scripts for *The Rebel Flesh* and *Gangers* were issued on Wednesday 17 November. In the shooting script for *The Rebel Flesh*, the three figures of Jimmy, Buzzer and Jennifer were described as 'armoured knights... three metal-clad figures... kitted out in protective suits of a burnished copper colour. They sport high metal collars that are in fact cobra-style protective face-guards that can be brought over their heads in a cowl fashion. Jimmy and Buzzer carry steel "spears" with thick barbed hooks attached.' Jimmy

Connections: Catchphrase

► The Ganger Doctor's last speech is "geronimo!", the battle cry adopted by the current incarnation in *The End of Time* [2009/10 – see Volume 62] in the first few minutes after his regeneration. It was used several times since then, including

in *The Beast Below* [2010 – see Volume 63].



Wicks was '20s – intelligent, working-class, easy to like' and his accent was 'Scot', while Buzzer was 'less of a leader, more of a follower' whose voice betrayed 'Lancashire'. Jennifer Lucas was described as 'early 20s – has forfeited some of her femininity for practical reasons – anxious and eager to please'. Later on, Dicken was described as 'a chippy Londoner' while Foreman Miranda Cleaves was 'a striking woman with tangled, Celtic hair'. Later in production, the crew names were defined in the thermostatic console graphics as J Smith, H Dicken, B Edwards, J Lucas and M Cleaves.

Flesh

The Gangers had a three-phase appearance in the stage directions. Phase 3 was indistinguishable from human. Phase 2 was 'oily white... skin white and shot-through with capillaries... clothes, hair, fingernails and eyes still very human-looking'. Phase 1 was 'white Flesh beings... their eyes and hair human but the rest a figure carved of eyeball matter'. To differentiate between the original and the Ganger, the numeral 2 was used in the script (eg 'Foreman Cleaves 2').

For the attack on Rory in the washroom, the script noted, 'A gelatinous fist on an extended arm [Phase 1] punches through the door and into his face... Jennifer's head [Phase 3] extends through the punch-hole. Her pretty young face on a tentacle-like neck of Flesh.' Later on when Cleaves 2 sensed she was being watched, the script noted, 'Her head turns 180 degrees a la Linda Blair as she scans the shadows'; this was a reference to the possessed character Regan MacNeil played by Linda Blair in the 1973 horror film *The Exorcist*. The Ganger version of the Doctor was 'the Other Doctor... made from Flesh but

wearing the Doctor's clothes and with the Doctor's mop of hair and the Doctor's glinting eyes [Phase 1]... The Other Doctor straightens his bow-tie – this act "solidifies" him into a fully Human form [Phase 3]. And suddenly it's that man we know so well with the smile that opens doors, stays hands and melts hearts.'

The script specified that in the opening TARDIS scene, *Supermassive Black Hole* by the English alternative rock band Muse should be playing; this song had appeared on the group's 2006 album *Black Holes and Revelations* and charted when released as a single in June 2006. Jimmy's record in this version was the 1966 Number 1 hit *Green, Green Grass of Home* (a country song popularised by Porter Wagoner in 1965) performed by Welsh singer Tom Jones. When Amy glimpsed the Eye Patch Lady, the stage directions noted that she heard 'the wheeze of some kind of breathing apparatus – like the sound one might hear in a Victorian scientist's version of an ICU. Something not dissimilar to [Star Wars villain] Darth Vader...'

In the shooting script for *Gangers*, the Other Doctor – when speaking with the voice of the First Doctor – said, "They

Below:
The Doctor
fleshes out.





Above:
Jennifer 1 or
Jennifer 2?

call me the Doctor. They call me... They call me..."; this was a quote from *The Warriors of Death*, the second episode of *The Aztecs* [1964 – see Volume 2]. When the two Doctors worked on the console in the evac tower, the stage directions noted, 'As this conversation between Amy and the Doctor occurs it does so with only one Doctor visible at a time – with them poking their heads up over the controls like a fairground game of Hit the Mole.' Originally when the group turned on what they believed was the Ganger Doctor, Buzzer was to have hefted a hammer to force the Other Doctor to retreat to the far side of the room where he sat in a chair. As with the Chef, the computer voice in the thermostatic chamber was described as being 'strong Yorkshire'. When Rory and Jennifer found the mass of flesh in the secure room, it was described as 'faces, hands, limbs jutting from it at obscene angles. Something out of Hieronymus Bosch'; this was a reference to the fifteenth-century Netherlands painter who employed fantastic imagery in his work.

When Jennifer 2 attacked Buzzer, the script indicated: 'Torch-light silhouette – Jennifer appears to swallow Buzzer's head in one quick gulp. His silhouette arms flail for a moment and then flop lifeless to his side.' When Adam's call came through, the telephone sound was described as a

'proper, 1970s ring-ring' and Adam was 'a little boy of five – tufty hair – still in his pyjamas'. The Jennifer creature was originally revealed when Dicken ran back along the passage and was enveloped by the Flesh of Jennifer 2's head: 'Jennifer is now a fully formed monstrous creation – snarling face with distended mouth and loping, spidery arms and legs [Phase 1]. She lopes like a great rubbery spider towards them... a hand snakes around, grasping... Jennifer's face peers through with hungry eyes.' Following the revelation of the true Doctor's identity, the stage directions noted, 'So now let us switch our brains around and call The REAL Doctor, The Doctor. He was The Other Doctor but now he is The Doctor. And let us call The Doctor, The OTHER Doctor. Yes? Is that clear? God, I hope so.'

Dusty Springfield

The reunion between Adam and his 'father' was originally shorter and set inside Jimmy's house. Adam was playing with his toys surrounded by cake and presents in an ultra-white, ultra-modern home. Coloured balloons spilled into the room, and as they settled he saw his father, running to him. The Doctor watched through the window, and – as the balloons cascaded by – vanished...

The narrative began at 13.00 on Day 1, with the new Buzzer Ganger forming at 13.17. The action in the TARDIS started at 14.10 with the craft materialising on the island at 14.30, the travellers entering the alcove chamber at 14.45 and being shown the Flesh at 15.11. The alarm sounded at 15.15 and the storm climaxed at 15.40, with the Doctor recovering at 16.40. The record was heard playing in the dining room at 17.10, with Jennifer's bizarre attack on Rory at 17.30 and her

conversation in the locker room at 17.45. Night fell at 18.00, and the Doctor found the TARDIS submerged at 18.10 before bringing the two factions together at 18.50. Cleaves killed Buzzer 2 at 19.12, with the Gangers retreating to the crypt at 19.20 and attacking the chapel at 19.36. The Other Doctor then appeared at 19.39. In the second episode, the narrative began at 22.00 with the confrontation of the Doctors, continuing with the barricading after the opening titles at 23.05 and the escape from the chapel at 23.25. Both versions of Jimmy remarked on Adam's birthday as the clock struck midnight and contact with the mainland was made at 00.30 on Day 2. It was 01.08 when Jennifer tricked Rory in the thermostatic chamber and Jennifer 2 killed Buzzer at 01.40. Rory found the others in the thermostatic chamber at 02.45 and led them into the crypt at 03.15. Adam's call came at 04.20, with his father dying at 04.30. The escape to the TARDIS began at 05.10, with the Other Doctor and Cleaves 2 perishing at 05.20. Jimmy 2 was reunited with Adam at 10.00, the TARDIS visited Morpeth-Jetsan at noon, the Amy Flesh dissolved at 12.30 and the real Amy awoke at 12.40.



Script revisions were issued for *The Rebel Flesh* on Friday 19. The opening scenes of the three gangers approaching the crypt, and the music playing on Jimmy's record were changed; "I can hear Tom Jones singing *Green, Green Grass of Home*" remarked Rory as the directions noted, "They all listen. "Yes, they'll all come to meet me. Arms reaching, smiling sweetly. It's good to touch the green, green grass of home..." – this was now changed to Dusty Springfield ("You don't have to say you love me, just be close at hand...") and Rory's comments about his mum being a Dusty fan were added. After the Doctor's comments about arriving by accident, Rory originally realised that the travellers were being watched when he saw a gargoyle's eyes light up red. "It's like Dracula's CCTV," said Amy, "Do you think they know we're here?" "They know," said Rory as the music clicked off; this sequence was moved outside, having previously been set in a corridor. On being shown the Flesh bowl, the Doctor now used his sonic on its contents and noted that he felt as if the Flesh was reaching into his mind. When the storm struck, a reference to jet sparking from the gargoyle CCTV cameras was dropped, as was a short corridor scene of Cleaves making her electrical device from the Chef computer battery.

A script revision for *Gangers* appeared on Monday 22 November; this altered the closing TARDIS scene, removing the Doctor referring to Amy's Flesh double as 'it' as he ordered Rory to stand back and adding his comments about his subsequent actions being as humane as possible. ■

Connections: A kind of magic

► Amy's comment to the Doctor that "there can be only one" relates to the tag line from the cult fantasy movie *Highlander* (1986) and its later sequels about how only one immortal could survive. The films starred Christopher Lambert and Sean Connery.



Left:
Trouble for
Cleaves and
the Doctor.

THE REBEL FLESH / THE ALMOST PEOPLE

STORY 217

Production

Script revisions for *The Rebel Flesh* were issued as recording began on Tuesday 23 – the 47th anniversary of *Doctor Who*'s first broadcast, and Day 53 of the cumulative series shoot. The Doctor's comment about "people coming. Well – almost..." was added to the exterior monastery scene along with lines from Amy and Rory. A brief cut was made to the end of the chapel scene where Amy told Jennifer that she trusted the Doctor with her life. Some of Jennifer 2's conversation with Rory in the locker room was abbreviated, omitting her comments,

"I am not a cog or a piston or disposable tool," and that in her letter to her mum she asked her "to air my old room for when I get home".

The bulk of the TARDIS scenes for both episodes were recorded from 8am to 7pm on Tuesday 23 in Studio 1 at Upper Boat. Only Matt Smith, Karen Gillan and Arthur Darvill – now back from the US – were required, although Mark Bonnar, Marshall Lancaster, Sarah Smart and Leon Vickers also had make-up, costume and contact lens fittings, as did the supporting artists (hired for their similar height and shape of the back of their heads), who would

'THE DOCTOR'S ARRIVAL AT THE
FACTORY WAS NO ACCIDENT.'

double them in some shots. The day's last sequence was Amy's apparent demise, which Gillan found challenging.

Rewrites for *Gangers* were issued on Wednesday 24 November; originally when the Gangers reasoned that the humans were making for the evac tower, Dicken 2 raised his hand and found it covered in veins. "I just... I just can't hold the form," he exclaimed, "Not all the time." "This is mad!" added Jimmy 2, "Even if we get off the island, how are we gonna pass as people? We won't last an hour amongst them..." Originally after Cleaves 2 indicated that she didn't remember

the previous decommissions/executions, Jennifer 2's reply had been, "We need revenge. You know what? We're better than human. We want to be human beings but we're getting stronger than that. They're weaker than us and they know it!" The following scene with the Gangers in the chapel was truncated, dropping Jennifer 2 insisting, "Why don't you try remembering all the times they killed you? ...we're in every country now... And they won't know what we know. That they can be free... what if this was destiny?" "I just don't want this life to be taken away from me again," Cleaves 2 had originally replied.

Other changes came in the scene in which Cleaves watched Rory and Jennifer leaving the thermostatic room. Cleaves had originally added “Quad NCC-1701” – a reference to the registration number of the *USS Enterprise* in the 1960s sci-fi series *Star Trek*. This was now changed to “Quad NRC-14”. The dialogue of the ‘Doctor’ asking Amy to trust his ‘Ganger’ was also modified, and a short speech from ‘Jennifer’ to Rory in the secure room about how the Gangers were slaves to be thrown away or melted down was dropped. As the human party raced for the courtyard exit, originally the door was slammed shut by ‘a snake-like hand’ but this became Jennifer 2 blocking their path; the Jennifer creature now appeared later and Dicken now died off-screen. At the Morpeth-Jetsan premises, the Doctor’s speech about ensuring the survivors’ actions weren’t in vain was added.

Below:

Amy and Rory’s relationship is strained.

Day 2 found the BBC crew in the cold at Cardiff Castle on Castle Street; built on the site of a Roman fort and a Norman keep from 1091 along with a Victorian gothic mansion from 1868, the castle had previously featured in *Doctor Who*’s two spin-off series, *Torchwood* and *The Sarah Jane Adventures*. Of the regulars, only Arthur Darvill was needed, with the *Confidential* team also present. Material in the long corridors around the north gate was recorded mainly for *The Rebel Flesh*, requiring use of a handheld steadicam and long tracking shots with a camera mounted on a rickshaw. These scenes included Buzzer and Dicken moving along like marines and Jennifer passing unknowingly below her Ganger duplicate. Danny Hargreaves’ effects team provided exploding bulbs and rupturing pipes when the tsunami hit the monastery, after which the opening scene of the three suited Gangers was recorded with the





Left:
There's nothing like a really nice facial!

appearance of a new Buzzer Ganger. The cast playing the crew had discussed how, when appearing as Gangers, they would not blink as much as normal people. Recording concluded with the real Jennifer climbing from her hiding place in *The Rebel Flesh*. Matt Smith and Karen Gillan rejoined the team at Cardiff Castle on Thursday 25 for recording on the second episode while Raquel Cassidy had a fitting at Upper Boat. Recording began with the scenes in the thermostatic chamber and the corridor outside, followed by material in the corridor with the graffiti and the flesh eyes, and the corridor scene with Jimmy firing a flare; for this, Andy Jones again acted as Smith's stand-in, playing the Doctor or the Other Doctor.

Evac tower

Script revisions to *Gangers* were issued on Friday 26 November; scenes in the crawl-space were dropped including Jimmy launching a flare through a narrow window; this action was deferred to the evac tower. Back at Cardiff Castle, Friday's recording opened with Amy glimpsing the Eye Patch Lady in *The Rebel Flesh*. This was the first day

where recording required the doubling supporting artists (Caroline Gill doubled for Raquel Cassidy and David Johnston for Leon Vickers), while Ian William George was also present as the Doctor's voice double, reading in the lines as required to bounce off Matt Smith's performance. When Smith was playing a scene with both Doctors, he enacted the scene once and then had a playback of his previous performance via an earpiece so that he could time his next performance to fit in with the first. Scenes outside the crypt were shot next with Jimmy 2 and Dicken 2 opening the locked door, plus the dialogue between Rory and the Gangers at the crypt door. Dicken's demise in the lower passageway was recorded next. Recording continued with basement corridor scenes of Jimmy acquiring the flares in the first episode, and then the Doctors leading the party to the evac tower; the final sequence of the day was Cleaves angrily watching the Doctor and the Gangers walking in for *The Rebel Flesh*.

Connections: We all wore eyepatches



► Amy glimpses the Eye Patch Lady again as in *Day of the Moon* [2010 – see Volume 66] and *The Curse of the Black Spot* [see page 6], a recurring feature of the 2011 series' story arc. The truth behind this as-yet-unnamed character was finally revealed in the closing moments of *The Almost People*.



Above:
Filming at a
rather nippy
evac tower.

Because of the poor weather, it was decided that for recording at Caerphilly Castle on Saturday 27, the unit base would be Upper Boat with transportation to the location by minibus. The thirteenth-century castle – which was open to the public – had appeared previously in *The End of Time* [2009/10 – see Volume 62] and *The Vampires of Venice* [2010 – see Volume 64] as well as *The Sarah Jane Adventures*; it offered an impressive moat for the exterior shots of St John's and various useful interior

chambers. Arthur Darvill was not required for the evac tower scenes in *Gangers*. The freezing conditions took their toll on Julian Simpson, who slipped outside his apartment and injured the ligaments in his ankle that morning; for the next few weeks he had to support himself on a walking stick and take painkillers. Despite the heavy snow, all the crew made it to the shoot.

Connections: Future death

► Believing that she was talking to the Doctor's Ganger, Amy explains how the Doctor had been invited to his own death as witnessed in *The Impossible Astronaut*

[2011 – see Volume 66] by Amy, Rory and River Song.



Recording resumed back at Caerphilly Castle on Monday 29 November with the *Confidential* team present, chatting to writer Matthew Graham who dropped in despite the sub-zero conditions. The day's focus was initially the Doctor on the monastery tower roof in *The Rebel Flesh*, including the shots of the Doctor hitting the deck (where Matt Smith dropped on to a crash mat under the supervision of stunt co-ordinator Crispin Layfield). During the morning, there were rehearsals conducted by Layfield for the stunt sequence of Jennifer in the washroom, requiring Sarah Smart and stunt performer Annabel Canaven. Later, recording moved to a different venue by the gatehouse for the evac tower and its staircase for *Gangers*, covering the house arrest of the 'Other Doctor' following his confrontation with Amy. Concurrent with this, a second camera unit recorded elements of the CGI shot of St John's to open the adventure.

On Tuesday 30 November, the bulk of recording at Caerphilly Castle was for the second episode, starting with the evac tower scenes of the 'Doctor' working out how to detect humans and Gangers and the sequences of tremors hitting the tower. Later on, a sequence of Rory searching the corridors for Jennifer was recorded for *The Rebel Flesh*, followed by material for *Gangers* as Rory heard Jen calling for help.

Script revisions were issued for *The Rebel Flesh* on Wednesday 1 December. Minor changes were made to the Doctor meeting the Ganger crew, and for Jennifer returning to her harness (originally, she repeated the slogan "Flesh out the tank is money in the bank"). A whole sequence was omitted after the Doctor determined to tackle the solar router. Amy and Rory returned to the chapel to find the Gangers

debating amongst themselves. “Maybe we should unplug until we know what’s going on...” ruminated Jennifer. “We can’t mess up with the company now,” replied Jimmy, “Three weeks until the shuttle comes. I can get home to my family. Buzzer can see his gran...” “She phones every day you know...” interjected Buzzer. “Yeah. Bad enough you missing your lad’s birthday...” agreed Dicken. “And if we screw up our targets I’ll be missing his next one before I get home,” reiterated Jimmy, at which point Jennifer acquiesced. “No, Jennifer’s right,” insisted Amy, “you have to get out of those things and get somewhere safe underground...” “This isn’t your call, sweetheart,” remarked Buzzer as dust rained down from the roof. “I’m with the Doctor,” replied Amy, “everything’s his call. Sweetheart.” Other small changes were Rory noticing Jennifer looking unwell, and the Doctor sonicing the Flesh in the chapel en route to the TARDIS.

Two Doctors

Similarly, script revisions were circulated for *Gangers*. The First Doctor’s speech was changed to the “one day we shall get back” dialogue from *100,000 BC* [1963 – see Volume 1] and various early scenes were amalgamated. There was dialogue from the group barricading the door of the chapel. “You keep a-knocking but you can’t come in!” declared Buzzer, quoting the 1920s song *Keep A-Knockin’*, famously recorded by Little Richard in 1957. “You started this, Cleaves!” accused Amy. “You KILLED one of them!” “Whatever truce the Doctor was trying to get, it was never going to work,” replied the Foreman. “The Flesh are going to kill us and take our lives!” “And Rory’s OUT THERE!” shouted Amy as the battering on the door suddenly

ceased. “Aye up,” ruminated Buzzer. Another cut later on came as the Doctor found his other self’s words inspiring, the Other Doctor originally commenting, “The Gangers don’t want a war. They’re afraid.” “And angry,” added the Doctor, “Bad combination. Remember what happened with Hitler’s secret robot daughter...” Another deleted exchange between Doctors came when the Other Doctor indicated that they were formulating something. “... plan,” continued the Doctor. “Sort of a plan. Is it a plan?” “It’s not not a plan,” replied the Other Doctor. “A strategy,” declared the Doctor. “Now you’re over-selling it,” commented the Other Doctor. As the escape route via the ducting was revealed, Cleaves originally commented, “I’m not sure I can go down there... It’s too small...” Inside the crawl-space, the Foreman called out, “Doctor! The walls are closing in!” “No, they’re not,” assured the Time Lord, “Keep calm. And keep moving!” Back up in the chapel, Cleaves 2 commented, “I... I don’t like tight spaces...” Some of the material with Jimmy being hit

Connections: It's psychic

► The Doctor uses the psychic paper, seen many times since its first introduction in *The End of the World* [2005 – see Volume 48]. Here, the paper identifies the Doctor as being from the Meteorological Society when he showed it to Cleaves.



Below:
Trying to come up with a plan...



Connections: 900 again

► The Doctor gives his age as over 900 years in keeping with *The Impossible Astronaut* [2011 – see Volume 66]. Considering the Doctor stated he was 953 in *Time and the Rani* [1987 – see Volume 43]



this may or may not be a distortion of his real age.

in the chest by the acid was reworked, and it was now the ‘Doctor’ who told Adam that his Daddy was coming home today. The material with Cleaves’ claustrophobia about going in the TARDIS was dropped; originally the Foreman protested, “I’m not getting in there. I’m no good in small...” “...in small spaces,” agreed her Ganger, “Me neither. But you know what to do, Miranda. Same as me. Green fields. Picture

it?” “Green fields,” agreed Cleaves. “Won’t seem so small when you’re in there. Okay?” assured Cleaves 2, to which the Foreman agreed, “Yeah. Thanks. I’m just scared...” “You’re a *naughty rubber Jenny!*” called the Other Doctor at the creature hammering on the door before the ‘Doctor’ said, “We can’t get away before she reaches us. She’ll infect the TARDIS. We just don’t have time to dematerialise...” “Well tough – we have to try,” insisted Amy. An exchange between Amy and the ‘Doctor’ – now revealed to be the Ganger – was dropped; “You must hate me,” said Amy, to which the Flesh replied, “Listen to me – I want you to fly across time and space with the Doctor you met first. You deserve that. Amy Pond – the girl who waited.” Aboard the TARDIS after take-off, material was dropped after the Doctor opened his eyes: “My grieving. It’s done. All done,” he originally declared, as Cleaves said, “This is the kind of box a claustrophobic can deal with. Thank you Doctor. Not that I deserve it.” At the Morpeth-Jetsan premises, a speech of Cleaves’ was dropped: “Jennifer was the one who discovered that the Flesh could feel. If this turns out to be a change in the way we see Gangers – then it’s a revolution. And Jen’s at the heart of it. Right?”

Right:

A mould for making humans.

A schedule change was issued on Wednesday 1 December. It had originally been planned to record the crypt scenes at Neath Abbey after Christmas, but this was brought forward to the following week when the chapel scenes would also be recorded. The *Confidential* crew was present at Caerphilly on Wednesday 1. The TARDIS’ arrival and acid flooding around the police box was first on the schedule. The team then moved inside the castle corridors for the Doctor’s party encountering the acid hole, Amy and Rory glimpsing a Ganger in the darkness, and Jennifer 2 hiding in the rafters; for these scenes, Sarah Smart’s prosthetics – applied by Millennium FX’s Dave Bonneywell and Bethan Kate Harris along with Frank Moloney’s contact lenses – transformed the actress into the Phase 1 version of Jennifer 2. Cleaves watching the Gangers and the Doctor pass by was recorded, first with Cassidy as Cleaves and Caroline Gill as Cleaves 2, and then again with their roles reversed. Finally the team ventured outside again for the Doctor burning his feet and a shot of the sunken TARDIS; the team clutched heat packs to keep warm while outside the castle. The BBC Three crew spoke to head castle custodian Tony Payne who emphasised the care taken by the BBC team at the venue.





Work at Caerphilly began on Thursday 2 December with the TARDIS team finding the workers in their alcoves and then being discovered by the Gangers; the main cast initially played the Gangers before swapping with their doubles for the harness shots. *Confidential* was again present as recording continued on *The Rebel Flesh* scenes in the operating alcoves.

Snowy weather

Karen Gillan and the team were at Caerphilly on Friday 3 December for recording from 8am to 6.45pm with *Confidential* again present. Initial work for *Gangers* comprised scenes in the operating alcoves (with the Jennifers played by Sarah Smart and her double Mandy Floodpage reading in her alter ego's lines) and store

room (for the fight between the two Jens, with Annabel Canaven doubling for Smart). After this, Smart went for a make-up change while recording moved to the washroom for the aftermath of the attack on Rory. The day concluded with the washroom scenes featuring Rory and Jennifer 2, with Canaven doubling Smart in the action material under Crispin Layfield's supervision.

Recording at Caerphilly Castle concluded on Saturday 4 December between 8am and 7pm. By now, weather conditions were severe and *Doctor Who* was one of the few series still in production, with numerous other shows having been snowed off. The TARDIS crew's entry via the gateway *The Rebel Flesh* was shot first, followed by the monitoring station sequence for the same instalment recorded inside the castle. After

Above:
The Doctor isn't telling Amy everything...

THE REBEL FLESH / THE AL

'A FREAK INCIDENT GIVES THE GANGERS
FREE WILL AND FROM THAT POINT ON,
QUESTIONS ARISE ABOUT THE TREATMENT
OF THESE REPLICAS.'



this, Smith and Gillan spent an hour with the *Confidential* crew recording a ghost tour of the castle with guide David Thompson, who related the tale of the Green Lady who died in 1268. Meanwhile, monitoring station scenes with the Gangers were recorded, followed by costume changes for the Gangers. Work wrapped with the completion of the scene in which Cleaves watched the Doctor and the Gangers in the basement corridor.

Double trouble

Recording through to Saturday was then scheduled for 8.15am to 6.45pm each day at Neath Abbey; this Cistercian monastery established by Sir Richard de Granville in 1130 had previously featured in *The Beast Below* [2010 – see Volume 63] and *Vincent and the Doctor* [2010 – see Volume 65] and now offered one particular room which was perfect for the chapel. On Tuesday 7 December the BBC crew worked on *Gangers*, covering the human party evading the acid to reach the evac tower, the key scene in which the Doctors revealed how they had swapped identities, and the subsequent demise of the Other Doctor and Cleaves 2, plus the Jennifer creature.

Doctor Who Confidential worked alongside the BBC team at Neath Abbey on Wednesday 8. Most of the day was spent in the chapel, starting with *Gangers* scenes such as the Other Doctor attempting to stabilise. Meanwhile, young Hollie Jones attended a photocall at 10.30am so that a photograph of Jennifer in childhood could be acquired for the locker room scene. Also present was video blogger Charlie McDonnell, recording festive reports for the BBC red button feature; McDonnell decorated the lunch bus, and

also presented the cast and crew with Christmas presents (a badger puppet for Smith, chocolate for Gillan and a variety of musical instruments for Darvill).

A revised shoot schedule was issued on Thursday 9 December; it was hoped that the Eye Patch Lady material for the earlier episodes could be recorded on the final day – Saturday 8 January – along with the Birthing Chamber scenes at Upper Boat. Day 14 found the *Confidential* team again in attendance at Neath Abbey, recording *A Day in the Life* with Marshall Lancaster. Recording in the sub-zero temperatures continued with the *Gangers* scenes set in the chapel, concluding the Other Doctor's stabilisation. Following this, Smith's double Andy Jones went for a two-hour make-up session as the Phase 2 Other Doctor. Meanwhile, recording in the chapel continued with Cleaves' team demonstrating how the Flesh worked and Jennifer 2's creation; effects expert Daniel Bentley discussed the Flesh vat with *Confidential* Crew. That evening, Smith, Gillan and Darvill enjoyed the Arcade Fire concert at Cardiff International Arena.

Friday 10 was a major press day, with scheduled set visitors at Neath including journalists from *Doctor Who Adventures*, *SFX*, *Total Film* and Dan Tostevin from *Doctor Who Magazine*. Work in the chapel opened with *The Rebel Flesh* scenes, culminating in the appearance of the Other Doctor, now played by Ian William George in Phase 2 form. Following a pick-up shot of the acid-suited Cleaves 2 trying to enter the chapel, work concluded with

Connections: Past lives

► The Ganger Doctor spouts dialogue from the Doctor's earlier incarnations; the First incarnation saying, "One day we shall get back. Yes, one day..." hailed from *An Unearthly Child*, the very first episode of *100,000 BC* [1963 – see Volume 1], the Third incarnation's "I've reversed the polarity of the neutron flow..." came from *The Sea Devils* [1972 – see Volume 18], and the Tenth Doctor's more generic, "I'm the Doctor."

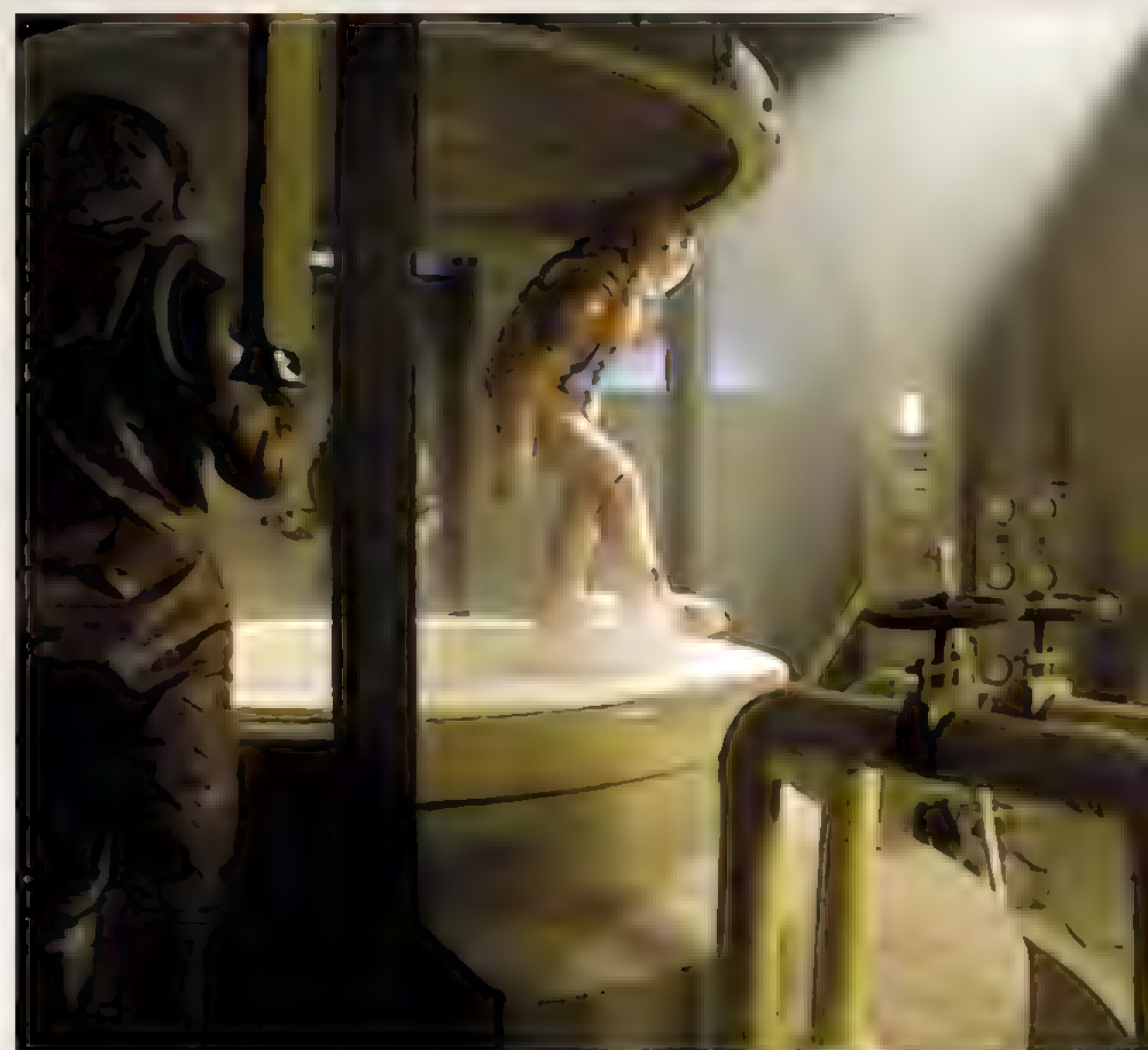


Right:
Modelling the
acid suits.

the material of Jennifer 2 seeing the shape which became the Other Doctor. By now, further script revisions had been issued for *Gangers* covering the Gangers' assault on the chapel.

It's been a mental year, but amazing and fun was the title of Becky Barnicoat's chat with Karen Gillan in *The Guardian* on Saturday 11 December. Back at Neath, a major Ganger prosthetics day was staged with Gillan and Darvill being the only cast members not transformed into Phase 1 Gangers by Neill Gorton and his Millennium team; Matt Smith underwent a three-hour process following his 4.45am set call. The end of *The Rebel Flesh* was shot first, followed by the morphing of Phase 1 Jennifer for the Ganger's creation. With Sarah Smart in Phase 1 make-up, further material of Jennifer 2 on the chapel set was recorded for the second episode. The shots of the Phase 1 Gangers during the storm were then recorded, followed by the scene of the Gangers attacking the chapel and finally the acid suited Gangers in the corridors in *The Rebel Flesh*.

Neither Matt Smith nor Karen Gillan were scheduled for recording on Monday 13 December; both were needed in



Rory and Phase 2 Jennifer 2. For the shot of Jennifer beating her chest, this was achieved in alternate shots with the hands of both Phase 2 Sarah and Phase 3 Mandy; Smart then had a make-up change back to Phase 3. Meanwhile, the remaining locker room scenes were shot before concluding with the Rory/Jennifer 2 scene where the Ganger had turned human. Work moved onto the secure room scenes featuring Rory, Jennifer 2 and Buzzer, plus a shot of the Real SFX flare fired over the island prior to the 6.45pm wrap.

Smith and Gillan rejoined the team on Tuesday 14, with recording scheduled for 8.10am to 6.50pm for the rest of the week. The venue was now St Donat's Castle in Llantwit Major, a fourteenth-century structure owned by the international United World College since 1960 and now part of Atlantic College; this castle previously featured in *The Vampires of Venice* and was selected because of its monastic atmosphere. The college building offered the dining hall location, and recording commenced with the crew finding that the Gangers had been using their personal

Connections: Sweet dialogue

► A further line uttered by the Ganger Doctor is the Fourth incarnation's "would you like a jelly baby?" which originated in *Robot* [1974/5 - see Volume 22]. This incarnation would be forever associated with the popular confectionary product, offering them on many occasions throughout his life.



London to pre-record a promotional piece for BBC One's *Breakfast*, followed by the press launch of *A Christmas Carol* [2010 - see Volume 66] at the BFI that evening. The next historical venue to be used by the BBC team was the public attraction of Chepstow Castle in Monmouthshire, a Norman fortification built from 1067. *Confidential* was again on set, and recording from 8.15am began with the locker room scene between

belongings, plus the Doctor's microwave ploy identifying Cleaves as a Ganger. Following this, work began on the major scene of the crew meeting their Gangers; Sam Steeper was now doubling Leon Vickers as Dicken.

Wednesday 15 found the *Doctor Who* and *Confidential* teams at St Donat's, kicking off with the Doctor meeting 'Cleaves' after recovering consciousness. The human-Ganger stand-off then continued in the dining hall, with a special motion control rig used for the camera pan around the room showing both versions of each character; this computer-controlled rig replicated the same camera move precisely each time, and repositioning of the cast allowed Julian's team to cut together one seamless shot. Crispin Layfield supervised the action work when Buzzer 2 was killed.

Christmas break

At St Donat's on Thursday 16 December, creative development executive David Turbitt of BBC Worldwide and the *Confidential* team were present for further recording, along with a substantial Millennium FX team to transform the cast into Phase 1 Gangers for *The Rebel Flesh*'s chapel corridor scene. The crew continued with recording a pick-up of the Jennifer Ganger's demise in the acid pool and then taping young Edmond Moulton against a greenscreen in the great hall for his holographic messages. The team then moved outside to the beach to record a salmon rewrite version of Adam being reunited with his 'father'. Cleaves 2 turning back to Flesh and fleeing from the dining hall was taped, along with pick-up shots of the Ganger failing the Doctor's plate test, and the day wrapped on the Other Doctor being knocked out by Buzzer in the courtyard;

Layfield supervised Marshall Lancaster's blow directed at Smith. That evening, cast and crew assembled for an early Christmas celebration at The Wharf in Cardiff.

On Friday 17 December, Karen Gillan was announced as the ambassador for Theatre Art Education at the Eden Court Theatre in Inverness where she had previously performed. This day was scheduled as the final recording day before the Christmas break, allocated to dining hall scenes at Atlantic College. However, a heavy snowfall was forecast and it was decided that the weather was too treacherous for the team to work safely. The day's recording was abandoned, and the team released early for Christmas with an agreement that work would now resume on Monday 3 January rather than Tuesday 4. Steven Moffat had been in Cardiff and took the train back to London that afternoon; he was surprised to find

Connections: Bad Wolf?

► Cleaves refers to the Flesh replicating a living organism down to "the hairs on its chinny-chin-chin", using a phrase from the nineteenth-century nursery story *The Three Little Pigs*.



Below:
The Doctor's dilemma...



his main cast on the journey with him, tweeting at 2pm, 'Found the Doctor and the Ponds on the same train! Now sitting with my cool friends, off home for the hols. End of term at the TARDIS!!'

Reconvening after the Christmas break, the material planned for the abandoned day was recorded at St Donat's from 8.10am to 6.50pm on Monday 3; the deferred dining hall scenes included the conclusion of the human-Ganger confrontation, and then the Gangers sequences for *Gangers* including the start of Adam's hologram conversation.

Tuesday 4 January saw work from 8.10am to 6.50pm at Atlantic College, beginning with Jimmy 2 talking to his 'son'. After the cast members had shed their acid suits, scenes of the Doctor opening the dining hall lock and the disposal of Buzzer 2's corpse were recorded, followed by Cleaves explaining to the travellers about the acid and the Flesh in the courtyard. Remaining in the courtyard, the escape bid for the

TARDIS was recorded for *Gangers* (with Katie Jones taking over as the double for Raquel Cassidy), along with the Other Doctor recovering to find the Gangers, and Jennifer kissing Rory in *The Rebel Flesh*. 'So wished I could've spent more time on set. Lovely team. Very friendly and very up. Oh and very, very cold,' tweeted Matthew Graham at 4.20pm.

Confidential crew

Further elements of the escape to the TARDIS kicked off recording at the north east corner of Cardiff Castle at 8am on Wednesday 5. *Confidential* had a crew on site for the day, covering the demise of Cleaves 2 and the Other Doctor, the Doctor meeting Cleaves after his hour unconscious, and more of Jennifer 2 blocking the passage to the TARDIS before the 7pm wrap. Matt, Karen and Arthur huddled in a tent to discuss their festive break with the *Doctor Who Confidential* team.

Below:

A watched pot never boils.





Doctor Who recorded at Upper Boat from 8am to 8pm on Thursday 6 January. For the three regulars, the day started with the readthrough for *A Good Man Goes to War* in the meeting room from 9am. For the rest of the crew – and that of *Confidential* – work began on the crypt set, a re-dress of the Oval Office space made for series opener *The Impossible Astronaut/Day of the Moon* in Studio 6, kicking off with Buzzer's demise in *The Rebel Flesh*'s pre-credits under Layfield's supervision. Around 10am, Smith, Gillan and Darvill were available for recording and costume fittings; the trio also met some seriously ill children visiting the studios with the Starlight Wish Foundation. The day was taken up with the *Gangers* crypt scenes of the imprisoned humans including Jimmy's death. For this, original plans to hide smoke pipes in Mark Bonnar's costume were abandoned because they were too rigid, so an alternative effect was implemented; costume assistant Jason Gill discussed this with *Confidential* as a mixture of bicarbonate of soda and vinegar was used to make the wound effect applied to Bonnar's chest bubble and fizz. The *Confidential* crew also followed standby art

director Ciaran Thompson for the show's *A Day in the Life* feature.

The *Confidential* team was again present for work from 9am to 8pm on Friday 7 January; during the day, BBC Worldwide required publicity shots of the cast. Recording in the crypt continued for *The Rebel Flesh* scenes of the Phase 1 Gangers talking among themselves and agreeing to trust the Doctor. The main unit then moved to Studio 2 to record greenscreen elements of the Doctor working on the monastery tower; Crispin Layfield supervised stunt man Gordon Seed mirroring Smith's reactions as he fell safely on to a crash mat. Smith, Gillan and Darvill completed elements of the TARDIS scene with Amy going into labour. In the meantime, a second unit had been recording inserts of the TARDIS scanner and the burst acid feeder outside the studio building. Back in Studio 2 the team then recorded greenscreen inserts of the sonic screwdriver, black screen inserts of falling debris, shots of *Flesh* filling the sarcophagus, and the greenscreen element with Raquel Cassidy showing Cleaves 2's head twisting around. Further shots of the TARDIS sunk in the ground were also recorded outside the studios.

Two units were again recording on Saturday 8 January, which concluded Block Three with work from 8am to 6pm. The main unit began on location at the Senedd, the Welsh National Assembly Building in Cardiff which represented the premises of Morpeth-Jetsan and had featured in *The Lazarus Experiment* [2007 – see Volume 55]. Meanwhile, the *Confidential* team was with the second unit in Studio 6 from 8.30am; this team

Left:
Cleaves 2.

Connections: "Not a rat..."

► The Doctor mentions Cybermats, metallic rodents used by the Cybermen in *The Tomb of the Cybermen* [1967 – see Volume 10], *The Wheel in Space* [1968 – see Volume 12] and *Revenge of the Cybermen* [1975 – see Volume 23].



focused on greenscreen shots such as Buzzer's demise in the acid vat, the real Buzzer's death, and all the shots required of Sarah Smart's head for the washroom sequence, the Jennifer monster and the vat shots. For the creature shots, Smart stood on a wheeled trolley and was pushed towards camera while *Confidential* spoke to on-set CGI supervisor Tim Barter. When the location unit returned to base, scenes in the TARDIS were taped; these included the sequence of the travellers with the surviving crew – human and Gangers. After this, Smith and Cassidy joined the second unit to record the greenscreen shots of the Other Doctor and Cleaves

2 melting, and a brief insert of the pair entering the crawl-space.

The story's conclusion – Amy waking in the Birthing Chamber – was recorded by a second unit helmed by Julian Simpson at the premises of Fillcare in Llantrisant on Thursday 27 January during work on *A Good Man Goes to War*. All shots of the eye-patched Kovarian were also recorded at this time. An insert of an acid suit boot kicking in the crypt door was recorded by a second camera on Monday 14 February at Upper Boat. The shot of the Flesh pile was also picked-up for *Gangers* by a second unit under director Richard Senior in Studio 6 on Monday 18 April. ■

PRODUCTION

Tue 23 Nov 10 Upper Boat Studios:
Studio 1 – The TARDIS

Wed 24 Nov 10 Cardiff Castle, Castle
Street, Cardiff (Monastery: Corridor
– Ground Floor/Corridor – Basement/
Corridor – Thermostatic Chamber)

Thu 25 Nov 10 Cardiff Castle
(Monastery: Corridor – Thermostatic
Chamber/Thermostatic Chamber/Corridor
– Graffiti)

Fri 26 Nov 10 Cardiff Castle (Monastery:
Corridor – Room/Crypt/Outside Crypt/
Lower Passageway/Corridor – Basement)

Sat 27 Nov 10 Caerphilly Castle, Castle
Street, Caerphilly (Monastery: Evac Tower)

Mon 29 Nov 10 Caerphilly Castle
(Monastery: Tower/Evac Tower/Evac
Tower – Staircase/Island – Monastery)

Tue 30 Nov 10 Caerphilly Castle
(Monastery: Evac Tower/Corridor)

Wed 1 Dec 10 Caerphilly Castle (Island
– Monastery: The TARDIS/Monastery:
Corridor – Acid Hole/Corridor/Corridor –
Basement)

Thu 2 Dec 10 Caerphilly Castle
(Monastery: Operating Alcoves)

Fri 3 Dec 10 Caerphilly Castle
(Monastery: Operating Alcoves/Store
Room/Washroom)

Mon 6 Dec 10 Caerphilly Castle
(Monastery: Gateway/Monitoring Station/
Corridor – Basement)

Tue 7 Dec 10 Neath Abbey, Neath
(Monastery: Corridor – Basement/Lower
Passageway)

Wed 8–Thu 9 Dec 10 Neath Abbey
(Monastery: Chapel/Chapel – Chancery)

Fri 10 Dec 10 Neath Abbey (Monastery:
Chapel)

Sat 11 Dec 10 Neath Abbey (Monastery:
Chapel/Corridor)

Mon 13 Dec 10 Chepstow Castle, Bridge
Street, Chepstow (Monastery: Locker
Room/Secure Room/Corridor – Secure
Room/Island – Monastery)

Tue 14 Dec 10 Atlantic College, St
Donat's Castle, Llantwit Major (Monastery:
Dining Hall)

Wed 15 Dec 10 Atlantic College
(Monastery: Courtyard/Dining Hall)

Thu 16 Dec 10 Atlantic College
(Monastery: Corridor – Chapel/Store
Room/Dining Hall/Courtyard/Greenscreen/

Beach)

Mon 3 Jan 11 Atlantic College
(Monastery: Dining Hall)

Tue 4 Jan 11 Atlantic College (Monastery:
Dining Hall/Outside Dining Hall/Courtyard/
Exit to Courtyard)

Wed 5 Jan 11 Cardiff Castle (Monastery:
Lower Passageway/Corridor/Exit to
Courtyard)

Thu 6 Jan 11 Upper Boat Studios: Studio
6 – Monastery: Crypt

Fri 7 Jan 11 Upper Boat Studios: Studio 6
– Monastery: Crypt; Studio 2 – Monastery:
Tower; Studio 1 – The TARDIS; Exterior
Studios – Island – Monastery: The TARDIS;
Studio 5 – Greenscreen/Sarcophagus
Sat 8 Jan 11 Welsh National Assembly
Building, Pierhead Street, Cardiff (Corridor
– Conference); Studio 1 – The TARDIS;
Studio 6 – Greenscreen/Crawl Space/
Grille Set

Thu 27 Jan 11 Fillcare, Lanelay Road,
Pontyclun, Llantrisant (Birthing Chamber/
Eye Patch Woman)

Mon 14 Feb 11 Upper Boat Studios: Crypt

Mon 18 Apr 11 Upper Boat Studios:
Studio 6 – Flesh Pile

Post-production

Extensive edits were made to both episodes in post-production. In the opening sequence in the monastery corridor, Jimmy originally said, "What? You're havin' a laugh, aren't you? Lights! LIGHTS!" and then said to Buzzer, "Give her a good old kick..." "I'll give her a good old kick..." echoed his colleague as he activated the wall circuits with his foot, asking Jimmy, "So d'you get on the blower to Michael Josephson about an early shuttle?" "Yeah," replied the older man, "I was meant to see Michael Josephson but I got Joseph Michaels -

Company policy; no flying home early." "Gutt-ED," commented Buzzer, "But that's Morpeth-Jetsan for you... all about the dollar..." "Your son's birthday, right?" asked Jennifer, to which Jimmy replied, "He's five tomorrow. Another big day in his life I'll be missing. Mary's gonna go mad at me." Reaching a steel safety door with a porthole and danger warnings, Jimmy said, "Buzzer - code?" "Code. Sure. Yeah," stumbled Buzzer, "Nuts! Hang o ...it's on the tip of my... It's... It's got a seven in it..." "Up - five - down - one - forty-six - down - five - enter," rattled off Jennifer's amazing memory, with Jimmy giving her

a sly look as he tapped it into the keypad and opened the door. Entering the crypt and approaching the well, Jimmy originally said, "Let's see if this hotpot's cooked," and then counted as his team prepared to lift the plate with their spears, "On the Three. One - two - three."

Fish and chips

In the TARDIS, when the Doctor suggested going for fish and chips, he continued, "Whitby Bay - September 28th 1940. Ernie Macklethwaite's Frying Tonite. It may have been the grit in Ernie's heart as he fried to the sound of German bombers screaming towards York... but that night produced the best fish supper EVER in the history of the world." When the vessel was hit by the tsunami, Rory commented of his tummy, "It's doing that tickly thing..." "We're dropping towards Earth," shouted the Doctor, "Effectively riding a blind housebrick. Bricks aren't blind of course... they're just bricks... we're on a brick! That'll do. We're heading to Earth on a brick!" The Doctor dashed out of the control room and returned with a metal bucket before clambering down into the base of the console. "Amy Pond - follow me," he ordered, "We're looking for - ah! There! The dear little hatch." Having located the hatch in the floor, the Doctor continued, "Rory Pond - hold that lever." "I didn't know you had this," remarked Amy. "I installed it for the loading and unloading of walnuts," explained the Time Lord. "Huh? Don't get it..." began a confused Amy. "Wal-nuts! What is there not to get?" shouted the Doctor, "Stamp your foot!" Amy stamped hard on the hatch which dropped open to show the ocean rushing by two feet beneath them. Taking the bucket from Amy, the Doctor lowered it into the sea

Right:

"What the hell's going on?"



to collect some water. "Close the dear little hatch," ordered the Doctor as he carried the bucket to circuitry beneath the console. "The brine will defibrillate the targeting computer. Tell me what you see on the screen." Sparks flashed as he tipped seawater into the circuits. "Nothing!" said Rory. "Nothing is fine. We can build on nothing," replied the Doctor. "A blob!" called Rory. "Okay. I preferred nothing," ruminated the Doctor. "Two blobs!" called Rory. "Try to get back the one blob..." said the Doctor. "A cockerel!" exclaimed the nurse as a bird's outline appeared. "Poultry any good to us right now?" asked Amy. "Perfect! Follow the cockerel!" ordered the Doctor, "And breathe, Pond! BREATHE!" "I am breathing," retorted Amy. "It's a habit of mine." On the screen, the cockerel flashed red, causing Rory to call, "Red! Red cockerel, Doctor!" before the Time Lord told his friends to assume the crash position. When the Doctor emerged from the TARDIS, he originally said, "Behold! The cockerel! A fixed point to guide us in," but this was changed in dubbing.

On finding the travellers by the operating alcoves, Dicken originally asked

Cleaves, "What the hell's going on, Boss? Who's this joker?" "It's me," grinned the Doctor. After the Doctor deduced that they were in an army-owned factory, Cleaves remarked, "Which you three just strolled right in to." Following this sequence, an entire scene was dropped in which the workforce escorted the Doctor's party along a corridor. Dicken sneezed, prompting Amy to remark, "Snuffles? Not surprised in this place..." "Shut up. Please," replied Dicken as Rory glanced over at Jennifer. "Jen, you should plumb into your Ganger," said Jimmy, "You know the protocol..." "I'm fine. Later," replied the young worker. "Gotta rack up the hours girl," commented Buzzer, quoting, "Flesh out the tank is money in the bank." "Crystal-dilurgic acid," explained Cleaves, "The Earth's lower mantle houses pockets of the stuff and it finds its way to the surface through natural wells. And that's why we're stuck out here." "So you refine it and pump it out for the Army," deduced the Doctor. "We..." began Cleaves as she winced and rubbed her temples, continuing, "S'okay - cluster headaches.

No biggy. Yeah - so the Army use the acid to fuel their battery cells." "So not using it for anything stupid like world peace or curing cancer," quipped Amy with sarcasm. "How d'you use acid for world peace?" asked Rory, to which his wife replied, "Don't be cute, hon." Seeing Jennifer smiling at this exchange, Rory asked her, "Big place you got here. Bet you get lost all the time." "Not me," replied the girl tapping the side of her head, "I had a quick look at a map when they first flew me out. And remembered." "I know someone remembers every word of every row we've ever had..." replied Rory. "CD acid - hideous stuff," declared the Doctor. "The company used to lose a distillery worker every week," agreed Cleaves. "You know - until we built the Flesh." "The Flesh? What's the Flesh?" asked Rory. "You don't know?" puzzled Cleaves, "Oh come on! I know governments try to keep it hush-hush but I thought everyone... Boy - are you lot in for a shock."

Underground

Trimms were made to the Flesh Bowl scene in the chapel. "You've been looking at the wrong sites," Cleaves told the Doctor when he asked if the replicas had minds and souls. As the Foreman explained how she was back in her harness, Amy prodded her finger into Dicken's arm and he sneezed. After the Doctor said that only living things grew, Cleaves replied, "Hair grows, Doctor. Even after we die." Following Buzzer's comments about comms being jammed, Cleaves originally said, "Stop worrying, Doctor - we're a hardy lot. We'll deal with it." After the creation of the Jennifer Ganger, the Doctor reiterated his warning about the storm's aftershock. "The second wave?" asked Amy, "How'd you know?" "It's

Left:
The first human to become a Ganger.



snowing upwards,” explained the Doctor, indicating his snowstorm.

When the Doctor explained about the danger of the solar router to his friends, Amy commented, “Safest place to get them will be underground.” “Tell the others to get beneath the building,” ordered the Doctor. “We haven’t got long.” “What are you going to do?” asked Rory as the Doctor declared that he needed to get at the cockerel. During the second shock of the storm, a short sequence in the chapel was cut. As the energy travelled from the ceiling into the Flesh Bowl, the Gangers screamed. Rory’s instinct was to help Jennifer, but he recoiled in horror as she reverted to Flesh in front of him, and instead he protected Amy as debris rained down. An hour later as the Ponds recovered in the chapel, they found they were alone. “They must have been destroyed,” said Amy, with Rory insisting, “We’d better go help the real ones.”

After the Doctor met Cleaves, there was a short scene with Amy and Rory in the monastery corridor. “This place is a maze...” commented Amy, whereupon her husband – recalling the earlier conversation – suggested, “We could do with Jennifer.” “Could we indeed?” noted his wife. Rory

saw something panting in the shadows ahead and called out: “Hello.” The figure stepped out – two eyes appearing in the darkness. “Maybe not this way...” said Rory, with Amy agreeing, “Maybe not...” as they quickly retreated. The start of the next scene in the chapel was also cut. “Amy? Rory?” called the Doctor as he entered. “Oh this is just perfect! Just PERFECT!” moaned Cleaves as she winced with another headache, “We’re stuffed! The Company’s going to bury us for this! And the Army’ll probably shoot us!”

Isle of Sheppey

A dubbed line of dialogue from Jimmy about his record playing was added to the alcove room scene and covered a cut made to the start of the next sequence in the dining hall where *You Don’t Have to Say You Love Me* was playing. “That’s our song!” exclaimed Jimmy outside the door, “Mine and Mary’s. We play it before I go on rotation. That’s the original vinyl! No one’s got a right to play it but me!” As the Doctor got to work on the lock, Dicken asked, “It’s a mistake, Doctor – okay? They can’t exist without us working ‘em.” “What about Sheppey?” asked Buzzer, to which Dicken urged, “Give it a rest, Buzzer...” “That refinery on the Isle of Sheppey,” continued Buzzer, “Ganger got an electric shock – toddled off and killed his operator right there in his harness. I seen the photos – his eyes was all ...” (This speech was dubbed back into the main scene.) “It’s a pub story,” insisted Jimmy. “Then who put the record on?” asked Rory. “They’ve come here because they feel safe, haven’t they Doctor,” reasoned Amy. “Even if they’re operating independently,” said Cleaves, “they’re just like frightened livestock. You can’t reason with them, Doctor. This isn’t a good idea.”

Below:
Wide-eyed
and terrified.



'THIS STORY HIGHLIGHTS THE
UNSETTLING NOTION THAT THINGS
AREN'T ALWAYS AS THEY SEEM.'

“Communicating with a brand-new life form?” suggested the Doctor as he opened the lock. “Allaying their fears? Finding out what they want? It’s the only idea in my book.”

Inside the dining room, the group was confronted by the Yorkshire tones of the Chef computer: “All right there lads and lasses – what can I serve you? Ee, you must be right proper ravenous.” “It runs on an internal battery,” explained Cleaves, as the computer continued, “How’s about a nice macaroni cheese?” “Give it a rest, Chef – do we look like we’re in the mood for grub? With all that’s just happened?” asked Buzzer. “Unless... unless anyone else is peckish? Good to keep your strength up in a crisis...” “Well, I’ll be right here whenever you need something warm in your tummies,” assured the automated Chef. “We’re obsessed aren’t we – making things more human,” remarked Amy as she noticed Rory placing a comforting arm around Jennifer’s shoulder. At the scene’s conclusion, when the Doctor commented

Below:
Smoke gets in
your eyes...



on the Gangers being scared and disorientated, he continued, “But they will stabilise. In time.” “Will they?” asked the Foreman. “You don’t know for sure.” The Doctor stared hard at her. “Where’s Rory?” asked Amy. “He took Jennifer out I think,” replied Dicken. “He took...?” began Amy, “Oh, that figures – some trembly bird with hair all in her face and he can’t resist.”

When Rory reassured Jennifer in the washroom, she originally drew a pair of eyes across the mirror with her soap. Back in the dining hall, as Buzzer grabbed the screwdriver from Amy, Jimmy held him back, saying, “No Buzzer! Don’t!”

“Us and them”

In the locker room, after Jennifer 2 recalled her meeting with Rory, she continued, “I plumbed in the harness. Then the storm hit. The pain... all the way through me.” “I can imagine. All those sparks...” said Rory. “Sparks?” exclaimed the Ganger. “I’m not talking about physical pain, Rory. Something much, much worse.” “I don’t understand...” said the nurse. “Nor do I – not fully,” replied Jennifer 2, “Not yet.”

When Jimmy accessed the distress flares in the corridor, Amy’s retort was, “Not emergency loon pants?” after which she giggled, “Sorry – nerves. Take no notice. I think I’m hysterical. Or just weird.” “I get it,” replied Jimmy. “When I found out I’d had a son – I just burst out laughing. No idea why.”

After the short scene of the Doctor using his sonic on the Flesh, there was to be a brief corridor scene of the real Jennifer emerging – scared and exhausted – from a small service door and limping away.

As the Gangers assembled in the crypt, Jimmy 2 said, “Look at us! They’ll kill us on sight as monsters!” After Cleaves 2 pointed



Post-production

Left:

Sarah Smart is given direction on set.

out that they had the advantage, Jimmy 2 asked, “What d’you think they’re planning?” “We KNOW what they wanna do Jimmy!” responded Buzzer 2, “Throw us back into the Flesh Bowl.” “In other words – kill us,” added Dicken 2. “Not the Doctor,” said Cleaves 2, “I really think he wants to help us.” “Crap! It’s a trick!” insisted Buzzer 2 as Cleaves 2 rubbed her aching head again. When the Doctor entered and spoke to the Gangers, he added, “Bit of PR advice – when looking for a truce, don’t wade in looking like an army,” as he saw Jimmy 2 picking up the acid armour.

“This is freaky,” Jimmy originally commented as the crew members were confronted by their Gangers. In the subsequent scene, Cleaves was seen removing the battery from the rear of the Chef computer as the Doctor addressed those present. After Jimmy and Jimmy 2 discussed their shared memories, the Ganger declared, “I don’t feel like I’ve just been ‘created’. I feel like I’ve lived a life.” Seeing his Ganger wipe his nose on his tunic, Dicken said, “Not on your sleeve, mate. Have a tissue...” After Buzzer 2 was

reduced to Flesh by Cleaves’ weapon, the Foreman remarked, “There – you prick them and the whole facade just pops.” “Buzzer...” began Amy, with the Doctor echoing her words, and then ordering, “Look at him!” As Buzzer stared down at his own corpse, he said, “That’s me. Dead. Flamin’ hell.” At the end of the scene as Cleaves and her team declared it was “us and them,” Buzzer hesitated, prodding his dead alter ego with his foot before adding, “Us and them.”

In *Gangers*, after the Doctor got his new self to recall the Cybermats, he asked, “Remember Stangmoor Prison?” “The Keller Machine. Bending prisoners to the Master...” responded the Ganger, referring to the events of *The Mind of Evil* [1971 – see Volume 16]. “How do you feel when they leave?” asked the Doctor, reeling off the names of his past companions, “Jo... Sarah Jane... Romana... Rose... Martha... Donna... how do you feel?” “I can’t talk about it,” replied the Other Doctor. “It hurts too much.”

When the Doctor pointed out that the piping from the Flesh Bowl must go down

Right:

Rory was determined not to blink first...



into a tunnel, Jimmy originally exclaimed, “He’s right! The pipes run right under the Bowl! There’s a crawl space. Put your backs into it.” After the Gangers entered the chapel, as Cleaves 2 had another headache, Jimmy 2 commented, “They’ve cut us off. Can you hold this form, Boss?” Cleaves 2 strained and her eyes returned to normal, asking nervously, “Be honest. How d’I look?” “Human,” replied Jimmy 2 with a satisfied half-smile.

Jennifer 2 rallying the Gangers in the chapel was trimmed and re-edited as an earlier scene. Originally, Jennifer 2 declared, “Stop it! You’re in a war! What about all the other Flesh slaves out there?” When she warned Jimmy 2 that the humans would melt him, she noted, “They will melt you and you will never see your son. Never.” Agreeing, Jimmy 2 added, “When the Army turn up... they’ll wipe us out...” “Unless they think we’re the humans!” replied Jennifer 2. “Just long enough to get us on the shuttle and then the revolution begins! Stay strong. Come ON!” As the hands of Dicken 2 and Cleaves

2 grasped her, the skin turned white, and Jimmy 2 joined the circle, also turning to Flesh. “Okay guys – stay strong,” agreed Jimmy 2. Coupled with this, as a distress flare fired over the monastery, in the evac tower Jimmy commented, “Fire in the hole... If we stay strong, we’ll get through this, Buzz.” After the Doctor told Amy that the TARDIS was a tough old thing, there was to be a shot of the TARDIS sunk to its roof in the acid pool. When Amy told what she believed was the Other Doctor not to overreact about being ‘almost’ the Doctor, he replied, “You wouldn’t want somebody operating on your brain to say, ‘Hello, I’m going to operate on your brain. I’m almost a surgeon!’”

After Cleaves told the group that they would never get a signal through the storm, the assumed Other Doctor sniffed the air and remarked, “And I’m telling you, storm’s clearing.” When the clouds began to break, Jimmy commented, “Nicely played pal.” “Hang about,” said Buzzer. “That’s not natural.” “Sniffing out the end of a storm...” asked the Other Doctor.

"Badgers can do it," added the Doctor. "Badg- ? Badgers?" began Buzzer. "Badgers can do a lot of things and one day the world will need them," replied the Other Doctor as the radio static cleared. "Sounds like chaos out there," said Cleaves as she dived for the comlink. In the subsequent radio message, her call of "St John's calling. Emergency alpha. Come in," was trimmed. "Dammit! They've got through before us!" said Jimmy 2 in the monitoring station as the mainland voice was heard. After Cleaves asked to have the Gangers wiped out, her Ganger commented, "Just like swatting flies, huh Miranda?"

Who's who?

The sequence with Rory confronted with the two Jennifers in the operating alcove was originally longer. "Do you remember when you first arrived," asked the first Jennifer. "I was the only one not in my Ganger. I told you that I..." "... I told you that I had memorised the layout of the factory..." continued her alter ego. "There was something else..." said Rory. "Yes! You said 'I know someone who can remember every - every..." began the second Jennifer, with the first continuing, "... who can remember every argument we've ever had.' That's what you said!" "Well I was obviously going to say that too! Rory..." insisted the second. "Shut up! Both of you. Please," begged Rory. "You'll make the right decision," said the first Jennifer as the second looked fearful.

As the group prepared to leave the evac tower, the crew divided flares and goggles among them as Jimmy commented, "We'll set these off on the roof to guide them in." Later on while the Other Doctor was forced to sit under Buzzer's guard, he insisted, "I'm not the enemy."

"Never said you were, pal," replied Buzzer, "You just enjoy that nice comfy chair."

After Amy had been asked to trust the Other Doctor and asked the Doctor what if he was wrong, the Time Lord replied, "When you trust someone, you can't be wrong - only betrayed." Subsequently, when the cooling vents were shut down, Amy remarked, "That's it, Doctor - I'm not waiting any longer, I'm going out there to find them - alone if I have to..." Originally when the controls in the evac tower were damaged, the Doctor declared, "It's dead," and continued to give evacuation orders.

When Rory looked on in horror at the mass of flesh in the secure room, 'Jennifer' asked, "Who are the real monsters?"



Left:
Who are the
real monsters?

“When the rescue team arrives,” began Rory, “What happens to the Gangers?” “The Army will torch them of course,” answered the girl. “But they’re alive! They feel!” said the nurse in horror. “To them it’s an industrial accident needing to be mopped up,” explained ‘Jennifer’. “This is wrong. This is so wrong... so wrong...” said Rory. “What can we do?” asked ‘Jennifer’. “We – we can’t let this go on,” continued Rory. “Look at it! Look – look at THEM!”

As Cleaves 2 tried to guess the code-word used by her original, she originally thought, “Okay – my security password – too obvious. ‘Battle-Puss’!” “Battle-Puss?!” exclaimed Jimmy 2 and Dicken 2. “Yeah – alright,” agreed Cleaves 2, “he’s a big old tom-cat and he looks like a Battle-Puss.” After the shuttle pilot asked for the code-word, Cleaves 2 covered the microphone and explained, “When he’s being naughty and stressing me out, I call him Bad Boy. I’m pretty stressed

Below:

The Doctor sonics Amy... to reveal she is a Flesh avatar!



now.” “It’s your call, Boss,” assured Jimmy 2. In the secure room, before Jennifer 2 attacked Buzzer, the luckless workman said, “Oh. Right. Brilliant. Sounds great. Top bombing. I’ll go and tell everyone else...” When Rory met the others in the thermostatic chamber, he explained that Jennifer found a way out “behind one of the stone coffins”. After Rory said the route might even lead under the TARDIS, Amy asked, “Well if it does then can’t we get back in through the dear little hatch?” “Possibly,” agreed the ‘Doctor’. “Sorry but what good’s this TARDIS?” asked the Foreman. “It’s a safe place. Better than any shuttle,” explained Amy. “We need to tell the others... they’re looking for you...” Jimmy told Rory. “We’ll find them en route...” said Rory. “Will we...?” ruminated the Doctor to himself. “What do you say, Doctor?” asked Rory as the building shook.

Other Doctor

During the dining room scene when Rory realised that Jen had been killed, the Other Doctor asked, “Why you, Jennifer? Why were you the one who remembered all the pain the Flesh could feel?” “I’ve always had an amazing memory,” explained Jennifer 2. “Total recall, they call it. Now – what was it Foreman Cleaves liked to call us?” “Forklift trucks,” answered Cleaves 2. “Just tools,” stated Jennifer 2. “Well – it seems the tools in the toolbox have rebelled and I am their leader! Queen of the Hammers! Princess of the Screwdrivers! Duchess of the Forklift Trucks!” “These memories are too much for you,” ruminated the Other Doctor. “I felt a hint of it and it was almost too much for me...”

When the dying Jimmy said to his Ganger how handsome he was, Jimmy 2 replied,

“Shut up, soft lad... I’m the copy... I’m the fake.” Up in the dining room, when the Other Doctor told the Gangers that they didn’t need to take revenge, he added, “You can tell the world what you’ve discovered – that the Flesh can feel. It’ll change everything.” When Cleaves 2 urged her original to board the TARDIS, the Foreman declared, “I’m not leaving.” “I know just how you feel,” said her Ganger. “Always have. Go.”

As the Jennifer Creature forced its way towards the Other Doctor and Cleaves 2, the Other Doctor said, “Take a thought – a happy thought – hold it close.” “No – more – headaches,” said Cleaves 2 as the Doctor activated the sonic. As the Other Doctor perished, there was to be a montage referred to as ‘Doctor’s Happy Memories Montage’, described in the script as ‘Gallifrey – the Time Lords watching over him – With Susan on their first voyage – With Sarah Jane defeating Davros on Skaro (*Genesis of the Daleks* [1975 – see Volume 23]) – With Jo Grant bouncing over the fields in Bessie – Meeting Rose and taking her hand – “Run!” (from *Rose* [2005 – see Volume 48]) Captivated by Madame De Pompadour (from *The Girl in the Fireplace* [2006 – see Volume 52]). Embracing Captain Jack. Sharing a joke with Mickey. K9. Magnificent in the face of the Daleks. Eating fish fingers and custard whilst Little Amy giggles (from *The Eleventh Hour* [2010 – see Volume 63]) – Holding Amy’s ankle as she floats in space (from *The Beast Below* [2010 – see Volume 63]) – Bursting out of a cake at Rory’s stag (from *The Vampires of Venice*) – Showing Amy and Rory in Venice – At their wedding (from *The Big Bang* [2010 – see Volume 66]) – whisking them away – all together in the TARDIS – inseparable – invincible – together.’

During post production, the *Confidential* team recorded a visit to The Mill in

London by Matthew Graham where he was shown a rough animation of the Jennifer creature by animation supervisor Neil Roche; animator Murray Barber had based this in part on reference photographs of the pop star Madonna. Sound bites of Tom Baker from *The Robots of Death* [1977 – see Volume 26 and David Tennant from *The Girl in the Fireplace* were used to dub over the Other Doctor early in Episode 6, which was latterly retitled *The Almost People*. At the end of the episode, there was no throwforward to the next episode – only the legend ‘To Be Continued’.

Two pieces of music for the start of *The Rebel Flesh* were recorded by the BBC National Orchestra of Wales on Monday 24 January. However, the main 33 cue score for the episode was recorded by 17 musicians conducted by Ben Foster at Air Studios 1 on Thursday 17 March. Orchestral elements for 12 of these cues were then recorded along with music for *The Almost People* – 14 cues – by the National Orchestra of Wales from 2pm to 9pm on Monday 11 April at Hoddinott Hall in Cardiff. 📺

Above:

The Doctor tries to stop a war.



Publicity

Following broadcast of *The Doctor's Wife* [see page 36] on Saturday 14 May, the BBC website promoted the next episode with two trailers and two preview clips (the TARDIS being hit by the tsunami and the travellers meeting the Ganger crew). Matt Smith and Benedict Cumberbatch featured on the two variant covers for the *Radio Times* on Tuesday 17 which announced *Sherlock v The Doctor*, emphasising the forthcoming BAFTA ceremony and the involvement of both Steven Moffat and Mark Gatiss in both series.

Mark Braxton selected *The Rebel Flesh* as the *Pick of the Day* illustrated by a

photo of Amy. A *Confidential* video *Introducing The Rebel Flesh* was released on Wednesday 18 with comments from Matthew Graham, Julian Simpson and Arthur Darvill, and *Doctor Who* was named as a nominee for Best Family Drama in the *TV Choice Awards*, with Matt Smith nominated as Best Actor and Best Actress candidates including Karen Gillan and the late Elisabeth Sladen for *The Sarah Jane Adventures*.

Thursday 19 saw the BBC launch an official Twitter feed (@DoctorWho_BBC, subsequently changed to @bbcdoctorwho) which announced a new preview clip, *Birth of a*

Right:

Rory's kindness is tested.





Ganger. Preview DVDs of the episode concluded differently to the transmitted version, with the final shot continuing to show the Ganger's face morph into that of the Doctor.

- ▶ On the day of broadcast, the *Daily Mail's Doctor Who* looks like he's suffering from a case of Voldemort-itis as the time lord is 'cloned' and *Doctor Who's that?* from *The Sun* both carried pictures of the Other Doctor from the episode's cliffhanger.
- ▶ On Tuesday 24, the climactic surprise for *The Almost People* was nominated as the *Moment of the Week* in the *Radio Times* with the episode itself being Saturday's *Pick of the Day* from Mark Braxton; this was promoted by a large photograph of the travellers and the Gangers. That evening, Matt Smith joined Matt Baker and Alex Jones live on BBC One's *The One Show*, chatting about his work on *Doctor Who*; an extract of the two Doctors from *The Almost People* was previewed.

▶ *The Game of Rassilon* relating to *The Rebel Flesh* was made available on the BBC's website on Wednesday 25. On Thursday 26, the BBC announced that Piers Wenger – who had already stood down as Head of Drama in March – would be leaving BBC Wales to work at the channel Film 4; the website premiered *Confidential's Introduction to The Almost People* with comments from Matthew Graham, Marcus Wilson, Karen Gillan and Arthur Darvill.

▶ Michael Hogan of the *Daily Telegraph* previewed *The Almost People* in the *Daily Telegraph* on Friday 27 May.

Left:
Lighting the darkness.

Below:
"Help me!"





Broadcast

Above:
Are the
Gangers real
people?

▶ Running against *Sing If You Can* on ITV1, *The Rebel Flesh* won its timeslot at 6.45pm and was followed on BBC Three and BBC HD by *Double Trouble*, the latest edition of *Confidential* which attracted around 600,000 viewers.

▶ Following the broadcast of *The Rebel Flesh*, the BBC Website carried *Real Life Doppelganger* in which Smith, Gillan and Darvill chatted about their doubles and the Ganger creation scene storyboarded by James Iles. It also released various items relating to *The Almost People*: two trailers and two preview clips (the Jennifer Ganger commenting on the eyes being the last to go and the Doctor leading the human party through the tunnels). The

corresponding *Doctor Who Confidential* was re-run at 4.30am by BBC Three. Reviews appeared in the *Daily Telegraph* (Gavin Fuller: 'absorbing, atmospheric drama') and *The Guardian* (Dan Martin: 'particularly satisfying').

▶ BBC Three repeated *The Rebel Flesh* at 8pm on Sunday 22 May and again at 4.25am the next morning while BBC HD screened it at 10.45pm on the Sunday. Both channels then screened it and the shortened *Double Trouble* again at 7pm on Friday 27 with a further HD transmission at 3.25am on the Saturday morning.

▶ At 6.45pm on BBC One on Saturday 28 May, *The Almost People* was the

most-watched programme over the 45 minutes, despite being placed opposite the build-up to the live coverage of the Champions League Final on ITV1. *Take Two* – the corresponding *Confidential* – aired at 7.30pm and 4.25am on BBC Three, and at 8.15pm on BBC HD. Extra items including *The Game of Rassilon* were released on the BBC website, while reviews appeared from *The Guardian* (Dan Martin: ‘a bit uneven’) and *Daily Telegraph* (Gavin Fuller: ‘taut, claustrophobic, sci-fi thriller’).

» BBC America and SPACE did not take *The Almost People* the same day; this was because Saturday 28 fell in the Memorial Day holiday weekend commemorating fallen US soldiers and generally meant that television ratings were low. *The Almost People* was deferred to Saturday 4 June, and repeats of previous episodes were shown instead.

» BBC Three repeated *The Almost People* and a short version of *Take Two* from 8pm to 9pm on Sunday 29 May, and again from 4.15am, while BBC HD scheduled the same bill from 10.45pm. The same evening at the Wales Millennium Centre in Cardiff Bay, the BAFTA Cymru Awards saw *Doctor Who* win the categories of Best Sound for *A Christmas Carol* and Best Lighting for *The Eleventh Hour*, while *Death of the*

Doctor from *The Sarah Jane Adventures* won Best Children’s Programme. *The Almost People* and the shortened *Take Two* were repeated on BBC Three and BBC HD from 7pm and 4am on the night of Friday 3 June.

» “It’s changed everything we think we know,” explained Steven Moffat of the shock ending to *The Almost People*. “However scary it gets, however frightening, however tense... you know the Doctor will save the day, will triumph and will do it in a good and kind and brave way.”

Below:
The sonic gives some strange readings.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The Rebel Flesh	Saturday 21 May 2011	6.45pm-7.30pm	BBC ONE	43'18"	7.35M (13th)	85
The Almost People	Saturday 28 May 2011	6.45pm-7.30pm	BBC ONE	45'06"	6.72M (21st)	86

Merchandise

The *Rebel Flesh/The Almost People* was included in the *Series 6 – Part 1* release from 2|entertain in July 2011. Later that year, in November 2011, *The Complete Sixth Series* was released. A limited-edition version of this DVD box set came with a Silence head slipcase and five 3D art cards. A version available from *play.com* included a free Character Building figure. Versions from some other retailers included a disappearing TARDIS mug. *The Complete Sixth Series* was also available on Blu-ray. Initial copies suffered from an authoring fault (as fully detailed on page 30). As a consequence of this, an exchange programme was set up for people to obtain corrected versions of the six discs, although affected stock was allowed to remain on sale.

Composer Murray Gold's music from *The Rebel Flesh/The Almost People* was included on the *Doctor Who Series 6* soundtrack from Silva Screen.

Below and right: Character Options' 'Flesh Bowl' figure maker set, and the action figure of the Ganger Doctor.



This two-disc set was released in December 2011. Some of these tracks were later included on Silva Screen's *Doctor Who: The TARDIS Edition* in November 2014 to tie in with the 50th anniversary of *Doctor Who* and featuring music from all eras of the series.

Goo Pods

In July 2011, Character Options produced The Flesh Goo Pods; a TARDIS-shaped container filled with a white 'goo' containing random body parts. A 'Flesh Bowl' Figure Maker was also available. This boxed toy included a 'bio frame' figure and tools to mix your 'The Flesh' compound then use the hand pump and moulding tank to make your own 'The Flesh' Ganger figures.

An action figure of the Eleventh Doctor Ganger (with Eleventh Doctor Flesh Mask) was released in September 2011. In July 2013, Character Options issued a set of Character Building *Doctor Who* 50th Anniversary micro-figures. As well as all 11 Doctors, this included a Ganger Doctor figure from *The Rebel Flesh*. This incarnation was a rare piece within the set with only 100 pieces to be found. ■



Cast and credits

CAST

Matt Smith The Doctor
Karen Gillan Amy Pond
Arthur Darvill Rory
 with
Mark Bonnar Jimmy
Marshall Lancaster Buzzer
Sarah Smart Jennifer
Raquel Cassidy Cleaves
Leon Vickers Dicken
Frances Barber Eye Patch Lady
Edmond Moulton Adam [2]

UNCREDITED

Robin Bower Double for Jimmy/Jimmy 2
Raki Brown Double for Buzzer/Buzzer 2
Caroline Gill Double for Cleaves/Cleaves 2
David Johnston Double for Dicken/Dicken 2
Hollie Jones Young Jennifer
Mandy Floodpage Double for Jennifer/Jennifer 2
Sam Steeper Double for Dicken/Dicken 2
Ian William George, Andy Jones
 Double for The Doctor/The Other Doctor
Annabel Canaven
 Stunt Double for Jennifer/Jennifer 2
Katie Jones Double for Cleaves/Cleaves 2
Rachel Bond, Maria Honeker
 Female Corporates
Eddy Martin, David Stock, Jerry Wilson
 Male Corporates
Darryl Adcock Voice of the Captain

CREDITS

Written by Matthew Graham
 Produced by Marcus Wilson
 Directed by Julian Simpson
 Stunt Coordinator: Crispin Layfield
 Stunt Performers: Gordon Seed,
 Annabel Canaven [2]
 1st Assistant Director: Gareth Williams
 [uncredited: Bill Hartley [2]]
 2nd Assistant Director: James DeHaviland
 3rd Assistant Director: Heddi-Joy Taylor-Welch
 Assistant Directors: Janine H Jones, Michael Curtis
 [uncredited: Alex Williams]
 Location Manager: Nicky James
 Unit Manager: Rhys Griffiths
 Location Assistant: Geraint Williams
 Production Manager: Steffan Morris
 Production Coordinator: Claire Hildred
 Asst Production Coordinator: Helen Blyth
 Production Secretary: Scott Handcock
 Production Assistant: Charlie Coombes
 Asst Production Accountant: Rhys Evans
 Script Executive: Lindsey Alford
 Script Editor: Caroline Henry

Below:
 A solar tsunami
 shakes up
 the crew.



'IT'S CLEAR THAT THE REAL AMY
TAKES PRECEDENCE OVER THE GANGER
THAT THE DOCTOR AND RORY HAVE BEEN
TRAVELLING WITH.'

Script Supervisor: Caroline Holder
 [uncredited: Nicky Coles]
 Camera Operator: Joe Russell
 Focus Pullers: Steve Rees, Jonathan Vidgen
 [uncredited: James Scott [2]]
 Grip: Gary Norman [uncredited:
 Cameron Lovegrove, Clive Baldwin [2]]
 Camera Assistants: Simon Ridge, Svetlana Miko,
 Matthew Lepper [uncredited: Gail Jenkinson [6]]
 Assistant Grip: Owen Charnley
 Sound Maintenance Engineers: Jeff Welch,
 Dafydd Parry
 Gaffer: Mark Hutchings
 Best Boy: Pete Chester
 Electricians: Ben Griffiths, Bob Milton, Alan
 Tippetts, Stephen Slocombe
 Supervising Art Director: Stephen Nicholas
 Set Decorator: Julian Luxton
 Production Buyer: Ben Morris
 Standby Art Director: Ciaran Thompson
 Assistant Art Director: Jackson Pope
 Concept Artist: Richard Shaun Williams
 Props Master: Paul Aitken
 Props Buyer: Adrian Anscombe
 Prop Chargehand: Rhys Jones
 Standby Props: Phil Shellard, Katherine Archer
 Dressing Props: Martin Broadbent, Kristian Wilsher
 Graphic Artist: Christina Tom
 Draughtsman: Julia Jones
 Petty Cash Buyer: Kate Wilson
 Design Assistant: Dan Martin
 Standby Carpenter: Will Pope
 Standby Rigger: Bryan Griffiths
 Standby Painter: Helen Atherton
 Store Person: Jayne Davies
 Props Makers: Penny Howarth, Nicholas Robatto
 Props Driver: Medard Mankos
 Practical Electrician: Albert James
 Construction Manager: Matthew Hyel-Davies
 Construction Chargehand: Scott Fisher
 Graphics: BBC Wales Graphics
 Assistant Costume Designer: Caroline McCall
 Costume Supervisor: Bobbie Peach
 Costume Assistants: Jason Gill, Yasemin Kascioglu,
 Emma Jones [uncredited: Emma Bevan]

Make-up Supervisor: Pam Mullins
 Make-up Artists: Vivienne Simpson, Allison Sing
 [uncredited: Cathy Davies, Ros Wilkins]
 VFX Producer: Beewan Athwal
 Casting Associate: Alice Purser
 Assistant Editor: Becky Trotman
 VFX Editor: Cat Gregory
 Post Production Supervisor: Nerys Davies
 Post Production Coordinator: Marie Brown
 Dubbing Mixer: Tim Ricketts
 Dialogue Editor: Darren Clement
 ADR Editor: Matt Cox [2]
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt
 Online Editor: Jeremy Lott
 Colourist: Mick Vincent
 Online Conform: Mark Bright
 With thanks to the BBC National Orchestra
 of Wales
 Conducted and Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Dyfed Thomas
 Sound Recordist: Bryn Thomas
 [uncredited: Gareth Merion Thomas [2],
 Simon Koelmeyer]
 Costume Designer: Barbara Kidd
 Make-up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Jamie Pearson
 Production Designer: Michael Pickwood
 Director of Photography: Balazs Bolygo
 [uncredited: Mark Waters [2]]
 Associate Producer: Denise Paul
 Line Producer: Diana Barton
 Executive Producers: Steven Moffat,
 Piers Wenger, Beth Willis
 BBC Cymru Wales
 © BBC MMXI

Profile

MATTHEW GRAHAM

Writer

Born in 1968, Matthew Graham was inspired to write his own movie scripts, aged 12, after reading a published script of *The Empire Strikes Back*. Dennis Potter's landmark drama serial *The Singing Detective* (1986) later made him want to be a TV writer and he sent scripts on spec to producers and other writers in the late 1980s.

His first TV work came in 1990, writing for Buster, a puppet skunk, on TVS' Saturday morning kids' show *Motormouth*. Through TVS Graham made contact with

independent children's drama producers Childsplay and he co-wrote the third run of their bike courier drama *Streetwise* (1992).

Quickly developing a name as a promising writer of children's drama, Graham joined Tyneside kids soap *Byker Grove* (1992-6), then at the height of its popularity starring Geordie duo Ant and Dec. He also wrote for the first two series of stage school soap *The Biz!* (1995-6). At the same time as starting on *Byker Grove* Graham also joined *EastEnders* and wrote almost 40 episodes from 1992-2002. He bowed out with the storyline that saw Trevor Morgan perish in a house fire. Graham struck up a friendship with fellow *EastEnders* scriptwriter Ashley Pharoah and they would soon form a creative partnership. Outside of *EastEnders*, Graham wrote for ITV police drama *Thief Takers* (1995), cult youth drama *This Life* (1996-7) and *City Central* (1998), a BBC police drama starring Paul Nicholls, formerly of *The Biz!* and *EastEnders*.

Right:
Graham
scripted the
2006 episode
Fear Her.



Graham's first real 'authored' work showed his love for sci-fi. ITV's six-part mini series *The Last Train* (1999) was a post-apocalyptic drama in a *Survivors* vein, with a group of cryogenically frozen train crash survivors emerging 13 years later to find they are among the last people on Earth after a meteor strike. Graham's fantasy roots were less obvious in romantic comedy *Reach for the Moon* (2000) although its hero was an amateur rocket builder.

BBC pilot *Gentleman Thief* (2001), starring Nigel Havers as Victorian cracksman Raffles, failed to spawn a series but a worse fate befell Graham's next project. ITV film *Impact* (2002), about a plane bomb attack, was never aired in the wake of the 9/11 terrorist attacks in 2001.

Two ITV projects did materialise in 2003: Martin Kemp crime vehicle *Serious and Organised* and *POW* (2003), a WWII prison camp drama co-created with Matt Jones. ITV also aired Graham's TV movie romance *Walk Away and I Stumble* (2005). Working as a writer for hire, Graham provided episodes to drama producers Kudos on both heist series *Hustle* (2004 and 2005) and spy drama *Spooks* aka *MI-5* (2003).

His first *Doctor Who* story *Fear Her* [2006 – see Volume 53] was written after Russell T Davies asked Graham for an episode aimed at the younger members of the audience, set on a housing estate. By the time *Fear Her* aired, Graham had a TV hit of his own. Innovative time travelling crime drama *Life on Mars* (2006/7) had been co-created with Ashley Pharoah and Tony Jordan during a Kudos hothouse writing weekend in Blackpool almost eight years earlier. After being pitched to the BBC, then Channel Four, it was finally produced by BBC Wales and won up to seven million viewers.

Graham and Pharoah formed their own company, Monastic Productions, in September 2006, based in Bath.




Above:
Matthew
Graham.

A successful second run of *Life on Mars* became the last, after star John Simm quit, but Graham and Pharoah created sequel *Ashes to Ashes* (2008-10), moving the retro action on from the 1970s to the 1980s for three series.

Monastic's next production, *Bonekickers* (2008), a *Da Vinci Code*-inspired action-archaeology series, was a flop for BBC One, Graham later admitting; "We made a couple of crashing mistakes."

Graham next created short-lived ITV fantasy drama *Eternal Law* (2012), a legal drama featuring two angels, inspired by classic movie *A Matter of Life and Death*. He also wrote stage show, *Makeshift Musical*, for his local Frome Merlin Theatre. This was directed by his daughter in 2013.

An intended BBC Two remake of Nigel Kneale's sci-fi classic *The Stone Tape* fell through but was salvaged as a Radio 4 drama, and aired over Halloween 2015. A US project that did come to fruition was *Childhood's End* (2015), a mini-series adaptation of the Arthur C Clarke novel by the SyFy channel. Monastic's latest BBC series is *The Living and the Dead* (2016), about Victorian ghost hunters. 

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